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THE CANADIAN MUSIC COURSE,

COMPLETE IN THREE BOOKS.

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COMPLETE IN THREE BOOKS.

CANADIAN
MUSIC COURSE,

BY

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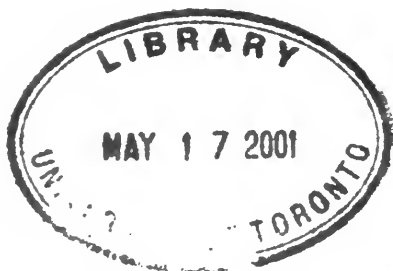
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THE CANADIAN MUSIC COURSE.



BOOK III—FIRST STEP.

EXERCISES IN TUNE.

1.—KEY D.

d m s m s s m d s s d

2.—KEY D.

m d s s m s d m s m d

3.—KEY E.

s m s d m d s m s s m

4.—KEY G.

d m d s m s d m s s d

5.—KEY D.

d m s d' d' s s m s m d

6.—KEY G.

m d s m d s_| d s_| d s m

7.—KEY C.

d m s d' m' d' m' d' s m d

8.—KEY A.

d m d s_| m_| s d m s s d

9.—KEY B_♭

d s_| d s_| m d m s_| d s_| d

10.—KEY D.

d m s m s d' m m s m d

EXERCISES IN TIME.

TWO PULSE MEASURE

Strong, Weak, Strong, Weak, Strong, Weak, Strong, Weak, Strong, Weak, Strong, Weak. ||

THREE PULSE MEASURE.

Strong, Weak, Weak, Strong, Weak, Weak, Strong, Weak, Weak, Strong, Weak, Weak. ||

FOUR PULSE MEASURE.

Strong, weak, medium, weak, Strong weak, medium, weak, Strong, weak, medium, weak. ||

11.

| d :d | d :d | d :d | d :d | d :d | d :d ||
TAA TAA TAA TAA TAA TAA TAA TAA

12.

| d :d | d :— | d :— | d :d | d :d | d :— ||
TAA TAA TAA AA TAA AA TAA TAA TAA AA

13.

| d :d :d | d :— :— | d :— :d | d :— :— ||
TAA TAA TAA TAA AA AA TAA AA TAA AA AA

14.

| d :d | d :— | d :d | d :— | d :— | d :— ||
TAA TAA TAA AA TAA TAA TAA AA TAA AA TAA AA

15.

| d :— | d :d | d :d | d :— | d :d | d :— ||

16.

| d :d :d | d :— :— | d :d :d | d :— :d ||

17.

| d :— :d | d :d :— | d :— :d | d :— :— ||

18.

:d | d :d | d :— | d :— | d :d | d :— | d ||

19.

:d | d :— | d :d | d :— | d :d | d :— | — ||

20.

:d | d :d :d | d :— :d | d :— :d | d :— ||

SOLFEGGI.

21.—KEY D.

| d :m | d :s | m :— | d :— | m :d | s :m | d :— | d :— ||

22.—KEY G.

| d :s | m :s | d :m | s :— | m :— | s :m | m :— | d :— ||

23.—KEY C.

:m | d :m | s :d¹ | s :— | m :m | d :m | s :s | m :s | d ||

24.—KEY A.

| d :s₁ | d :m | s :— | s₁ :— | d :s₁ | m :s₁ | d :s₁ | d :— ||

25.—KEY D.

:d | m :d | s — | s :m | s :— | m :s | d¹ :m | s :— | d ||

26.—KEY C.

| s :m | d¹ :— | d¹ :m | s :— | m :s | d¹ :s | m :— | d :— ||

27.—KEY C.

| d¹ :s | d¹ :m¹ | d¹ :— | s :— | m¹ :s | d¹ :m | s :— | d :— ||

28.—KEY D.

| d :m :d | s :— :m | s :m :s | d¹ :— :— ||

29.—KEY D.

:s | m :s :d¹ | s :— :s | m :s :m | d :— ||

30.—KEY G.

| d :s₁ :d | m :d :m | s :— :s | d :— :— ||

EXERCISES IN TIME.

31.

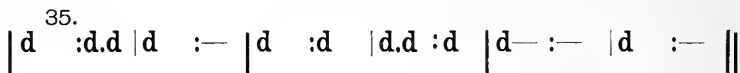
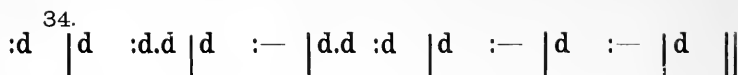
| d :d | d.d :d | d.d :d | d :— | d.d :d.d | d :— ||
TAA TAA TAA TAI TAA TAA TAI TAA TAA AA TAA TAI TAA TAI TAA AA

32.

| d :d :d.d | d :— :d | d :d.d :d.d | d :— :— ||

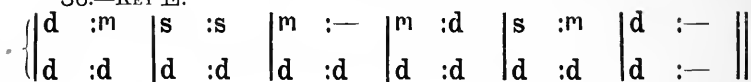
33.

| d :d :d | d :— :d.d | d :d.d :d | d :— :— ||

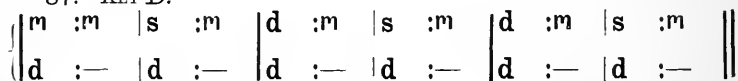


TWO PART EXERCISES.

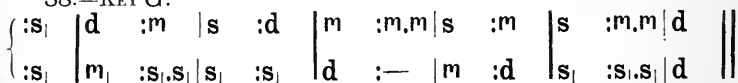
36.—KEY E.



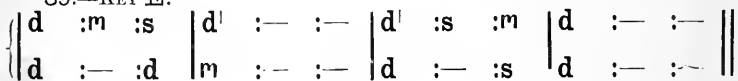
37.—KEY D.



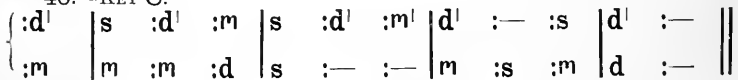
38.—KEY G.



39.—KEY E.

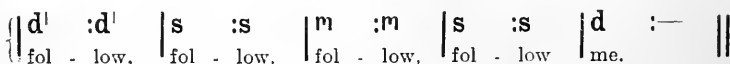
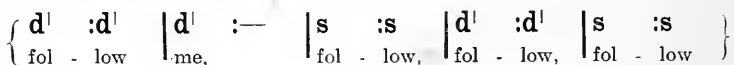
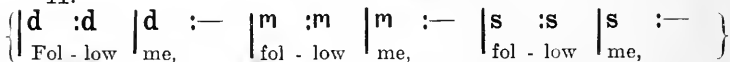


40.—KEY C.



FOLLOW ME.

41.



FORWARD OUT OF ERROR.

42.—KEY D. For four parts.

{ \dot{d} : \dot{d} | s : \dot{d} | m :— | \dot{d} :— | $\overset{*}{m}$: m | \dot{d} : m }
 { For - ward | out of | err - - | or, | Leave be - | bind the }

{ s :— | — :— | s : s | s : s | \dot{d} :— }
 { night; | | For - ward | thro' the | dark - - }

{ m :— | s : s | s : s | \dot{d} :— | — :— ||
 { ness, | For - ward | in - to | light! | |

HO! MY STEED.

43.—KEY D. For four parts.

{ s : s | s :— | $\overset{*}{m}$: m | m :— }
 { Ho! my | steed. | Why such | speed! }

{ \dot{d} . \dot{d} : m . \dot{d} | s . m : \dot{d} | \dot{d} : \dot{d} | \dot{d} :— ||
 { Stones and gravel | tossing high, | On you | fly. }

SING THIS.

44.—KEY C. For two parts.

{ \dot{d} : m | s : \dot{d} | s : s | m :— }
 { Sing this | grave and | sim - ple | strain, }

{ $\overset{*}{\dot{d}}$. m : s . \dot{d} | m . \dot{d} : s . \dot{d} | m . m : \dot{d} . s | \dot{d} :— ||
 { Sing it fas - ter, | Sing it fas - ter, | round & round a - gain. }

CHEERILY, HO!

45.—KEY D. For three parts.

{ m :— :— | m : \dot{d} : m | s :— :— | s : m : s | \dot{d} :— :— }
 { Hi, | cheeri - ly, | ho, | merri - ly, | ho, }

{ $\overset{*}{s}$: \dot{d} : s | s :— :— | m : s : m | m :— :— | \dot{d} : m : s }
 { Sail - ors are | we, | Sons of the | sea, | Singing with }

{ \dot{d} :— :— | s :— :— | \dot{d} :— :— | s :— :— | \dot{d} :— :— ||
 { glee, | hi, | ho, | hi, | ho, }

SECOND STEP.

EXERCISES IN TUNE.

46.—KEY F.

| d :m | s :r | m :r | d :m | r :s | d :— ||

47.—KEY D.

| m :d | r :m | r :s | m :r | d :t₁ | d :— ||

48.—KEY G.

| s :m | r :m | d :r | t₁ :d | r :s | m :— ||

49.—KEY E.

| m :s :r | m :d :m | r :s :t₁ | d :— :— ||

50.—KEY C.

| d :m :s | s :t :r¹ | d¹ :s :m | d :— :— ||

51.—KEY G.

:s₁ | d :t₁ | d :r | m :r | m :s | d :t₁ | d ||

52.

:d¹ | t :d¹ | s :m | d.d:r | m :r | s :t₁ | d ||

EXERCISES IN TIME.

(PULSE-AND-HALF TONES)

53.

| d :d | d :— .d | d :— .d | d :— ||
TAA TAA TAA AA TAI TAA AA TAI TAA AA

A | d :r | m :— .r | d :— .t₁ | d :— ||

B | s :m | d :— .r | m :— .r | d :— ||

C | m :s | r :— .d | r :— .t₁ | d :— ||

54.

:d | d :— .d :d | d :d :— .d | d :— ||
TAA TAA AA TAI TAA TAA TAA AA TAI TAA AA

A :d | r :— .d :t₁ | d :r :— .t₁ | d :— ||

B :m | s :- .m :d | r :m :- .r | d :- ||

C :d | m :- .r :d | r :s :- .t | d :- ||

QUARTER PULSE TONES.

55.

| d :d .d | d :d,d,d,d | d :d,d,d,d | d :— ||

TAA TAA-TAI TAA ta-fa-te-fe TAA ta-fa-te-fe TAA AA

KEY F.

A | d :r .r | m :r,r,r,r | d :t₁,t₁,t₁,t₁ | d :— ||

B | s :m .m | s :m,m,m,m | r :d,d,t₁,t₁ | d :— ||

C | d :m .d | s :d,t₁,d,r | m :m,r,d,t₁ | d :— ||

SILENT PULSES.

56.

| d :d,d | d : | d : | d :d | d :d | d :— ||

TAA TAA TAI TAA SAA TAA SAA TAA TAA SAA TAA TAA AA

KEY G.

A | d :m,d | s : | d : | t₁ :d | r | d :— ||

B | m :d,m | r : | t₁ : | d :r | t₁ | d :— ||

C | s :m,r | d : | r : | m :s | m | d :— ||

SIX PULSE MEASURE.

57.

:d | d :d :d | d :— :d | d :— :d | d :— ||

KEY D.

A :d | m :r :d | s :— :m | s :— :r | d :— ||

B :m | s :m :d | r :— :t₁ | d :— :m | s :— ||

C :s | m :r :m | s :— :s | d₁ :— :t | d₁ :— ||

AWAY WITH NEEDLESS SORROW.

58.—KEY G.

A. T. CRINGAN.

{	s ₁	d : m	m : - . r	d : —	s ₁	: d . r	m : s	s : r	}
1. A -	way	with	need - less	sor - row,	Tho'	trou-ble	may	be	}
{	s ₁	m ₁ : s ₁	d : - . s ₁	m ₁ : —	m ₁ : m ₁ . s ₁	d : t ₁	t ₁ : t ₁	t ₁ : t ₁	}

{	m : —	— : s ₁	d : m	m : - . r	d : —	s ₁	: d . r	}
full,		A	brighter	day	to -	mor - -	row, May	}
{	d : —	— : s ₁	m ₁ : s ₁	d : - . s ₁	m ₁ : —	m ₁ : m ₁ . s ₁	m ₁ : s ₁	}

{	m : s	r : - . m	d : —	--- : d . r	m : m	m : m	}
shine up - on	us	all.		We	still	may	march to -
{	d : t ₁	t ₁ : - . d	d : —	— : d . t ₁	d : d	d : d	}

{	m : - . r	d : t ₁ . d	r : r	r : r	m : —	s : s ₁	}
geth - - er,	When	rain is	fall - ing	fast,		And	}
{	d : - . t ₁	d : s ₁	t ₁ : t ₁	t ₁ : t ₁	d : —	t ₁ : s ₁	}

{	d : d	r : r	m : - . r	d : t ₁ . d	r : r	r : s	d : —	—
wet and	wind-y	wea -	ther, Will	turn to	fair at	last.		
{	m ₁ : m ₁	s ₁ : s ₁	d : - . s ₁	m ₁ : s ₁	t ₁ : t ₁	s ₁ : s ₁	m ₁ : —	—

2 We cannot tell the reason

For all the clouds we see,

Yet every time and season

Must wisely ordered be.

Let us but do our duty

In sunshine and in rain,

And Heaven, all bright with beauty,

Will bring us joy again.

3 Though evening skies should lower,

The morning may be fine ;

For He who sends the shower

Can cause His sun to shine.

Then away with needless sorrow,

Though trouble may be full,

A brighter day to-morrow

May shine upon us all.

ROW, ROW YOUR BOAT.

59.—KEY D. Round in four parts,

{	d :— :—	d :— :—	d :— :r	m :— :—	}
{	Row,	row,	row	your boat	}
{	m :— :s	d :— :r	m :— :—	— :— :	}
{	Gent	ly	down	the stream.	}
{	d ¹ :d ¹ :d ¹	t :t :t	d ¹ :d ¹ :d ¹	s :s :s	}
{	Mer - ri - ly,	mer - ri - ly,	mer - ri - ly,	mer - ri - ly,	}
{	s :— :d	m :— :r	d :— :—	— :— :—	
{	Life	is	but	a dream.	

SOFTLY EVER GENTLY.

60.—KEY E.

A. T. CRINGAN.

{	m :— m m :m	s :— m :—	r :r d :— r	m :— — :	}
{	1. Softly, e - ver	gent - ly,	Flow our days a -	long,	}
{	d :— d d :d	t ₁ :— d :—	s ₁ :s ₁ d :— t ₁	d :— — :	}
{	s :— s s :s	d ¹ :— s :m	r :r m :— r	d :— — :	
{	With each pain &	sor - row	Sooth'd by heartiest	song.	
{	m :— m m :r	d :— m :d	t ₁ :t ₁ d :— t ₁	d :— — :	

2 When in love and friendship
 Pass our pleasant hours,
 Ne'er the path is thorny,—
 Ever strewn with flowers.

3 Ever when we're singing,
 Heart and voice unite;
 Then alone can music
 Fill us with delight.

LET US SING.

61.—KEY F. Round for two parts.

{	d :r m :r	d :m s :—	m :r d :s	m :r d :—	}
{	Let us sing a	mer - ry song,	While we gai - ly	march a - long.	}
{	d :t ₁ d :t ₁	d.d:d t ₁ .t ₁ :t ₁	d :t ₁ d :t ₁	d :s ₁ d :—	
{	Left, right left, right,	Steadily, Steadily,	Left, right left, right,	March a - long.	

THIRD STEP.

EXERCISES IN TUNE.

62.—KEY E.

:s | m :d | f :m | r :f | m :s | f :r | d ||

63.—KEY D.

:d | m :d | r :f | m :d | f :m | f :s | m ||

64.—KEY C.

| m :f | s :d' | l :f | m :l | s :l | t :d' ||

65.—KEY C.

| d :m | s :m | f :l | d' :l | f :r | d :— ||

66.—KEY G.

| d :t₁ :d | m :r :d | f :m :r | d :— :— ||

67.—KEY G.

| s :m :d | f :r :t₁ | s₁ :l₁ :s₁ | d :— :— ||

68.—KEY F.

| d :t₁ :d | r :m :f | s :l :f | m :r :d ||

69.—KEY C.

| m :r :f | m :f :l | s :l :f | m :s :d' ||

70.—KEY E

| d' :l | f :r | s :m | d :l₁ | s₁ :d | t₁ :d ||

71.—KEY G.

:s₁ | d :l₁ | s₁ :t₁ | r :f | m :s | f :r | m ||

72.—KEY G.

:m | s :r | f :m | f :r | m :d | l₁ :t₁ | d ||THIRD STEP
Modulator

m'

r'

d'

TE

LAH

SOH

FAH

ME

RAY

DOH

t₁l₁s₁f₁m₁r₁d₁

EXERCISES IN TIME.

73.—KEY D.

	<u>d</u>	:d .d,d	<u>d</u>	:d .d,d	<u>d</u>	:d .d	<u>d</u>	:—
	TAA	TAA-te-fe	TAA	TAA-te-fe	TAA	TAA-TAI	TAA	AA
A	<u>d</u>	:r .r,r	<u>m</u>	:r .r,r	<u>d</u>	:t ₁ .t ₁	<u>d</u>	:—
B	<u>m</u>	:s .f,m	<u>r</u>	:m .r,d	<u>t₁</u>	:d .r	<u>d</u>	:—
C	<u>d</u>	:m .s,s	<u>d¹</u>	:s .m,d	<u>r</u>	:s .t ₁	<u>d</u>	:—

74.—KEY C.

	<u>d</u>	:d,d,d	<u>d</u>	:d,d,d	<u>d</u>	:d,d,d	<u>d</u>	:—
	TAA	ta-fa-TAI	TAA	ta-fa-TAI	TAA	ta-fa-TAI	TAA	AA
A	<u>d</u>	:r,r,r	<u>m</u>	:r,r,r	<u>d</u>	:t ₁ ,t ₁ ,t ₁	<u>d</u>	:—
B	<u>s</u>	:f,m,r	<u>m</u>	:r,m,f	<u>s</u>	:s,l,t	<u>d¹</u>	:—
C	<u>d</u>	:t ₁ ,d,r	<u>d</u>	:s,f,m	<u>s</u>	:f,m,r	<u>m</u>	:—

HALF PULSE SILENCES.

75.—KEY E.

	:d	<u>d</u>	:d .d	<u>d</u> . :d	<u>.d</u> :d .d	<u>d</u>	:—
	TAA	TAA	TAA-TAI	TAA SAI TAA	SAI-TAI TAA-TAI	TAA	AA
A	:d	<u>m</u>	:r .d	<u>s</u> . :m	<u>.d</u> :r .t ₁	<u>d</u>	:—
B	:s	<u>d</u>	:r .m	<u>f</u> . :s	<u>.l</u> :t .s	<u>d¹</u>	:—
C	:m	<u>f</u>	:m .r	<u>m</u> . :d	<u>.f</u> :m .r	<u>d</u>	:—

76.—KEY G.

	<u>d</u>	:d .,d	<u>d</u>	:d .,d	<u>d</u>	:d .d	<u>d</u>	:—
	TAA	TAA-fe	TAA	TAA-fe	TAA	TAA-TAI	TAA	AA
A	<u>d</u>	:r .,r	<u>m</u>	:r .,r	<u>d</u>	:t ₁ .t ₁	<u>d</u>	:—
B	<u>s</u>	:m .,f	<u>r</u>	:m .,d	<u>r</u>	:d .t ₁	<u>d</u>	:—
C	<u>m</u>	:s .,f	<u>m</u>	:f .,r	<u>s</u>	:t ₁ .r	<u>d</u>	:—

THE MAYTIME.

77.—KEY G. M. 144. *Softly and gaily.*

JAS. S. STALLYBRASS.

GERSBACH.

{	s		s	:d		m		m	:s	:d		m	:m.s	:f	:l		s	:—	:s		}
1. The	May-time,	the	May-time,	how	love-ly	and	fair,	What													
{	m		m	:d	:d		d	:s	:m	:d	:d.s	:l	:f		m	:—	:s		}		

{	d	:d	:m	:r	:f		m	:d	:f	:m		r	:—	:—		—	:—	:s		}
pas-time	and	plea-sure	is	there;														The		
{	m	:d	:t	:t		d	:m	:l	:d	:t	:—	:—		—	:—	:—	:s		}	

{	s	:—	:f	:m		r	:t	:s	^{pp} s	:—	:f	:m		r	:t	:s	:s		}
night-in-gale	sing-eth,	The	lark	it up-spring-eth,	Over														
{	m	:—	:r	:d		t	:s	:s	:t	:—	:l	:d		t	:s	:s	:s		}

{	d	:—	:d		m	:—	:m		s	:—	:—		d	:—	:m	:f		}	
field	and	hill	and	dale,												Over			
{	m	:—	:m		d	:—	:d		m	:—	:—		—	:—	:—	:d	:r		}

{	^{>} s	:—	:d	:r		^{>} m	:—	:r		d	:—	:—		—	
field	and	hill	and	dale.											
{	m	:—	:d		d	:—	:t		d	:—	:—		—		

2 The gates of the earth, that were
locked up so fast,
Let out their poor pris'ners at last,
As lillies and roses, and violets for
posies,
And the pinks and bunches of blue-
bells,
And the red little pimpernels.

3 In Maytime, in Maytime, oh, waste
not the hours,
Go twine you sweet garlands of
flowers;
Oh! far on the meadows and deep
in the shadows
There is fulness of life and joy,
And there reacheth us no annoy.

NOW HEARTS AND HANDS.

80.—KEY E. M. 120. *Vigorously.*

W. E. HICKSON.

BRADBURY.

{	s	d	:d		r	:r		m	.,r	:m	.,f		s	:d ^l	.t	}
1 Now	hearts and	hands their	strength and zeal uniting, We'll													
{	m	d	:l		t	:t		d	.,t	:d	.,r		m	:m	.m	}

{	l	:d ^l		s	:m		r	.,d	:r	.,m		d	:s	}
bold - ly	brave	life's	roughest waves and winds, Fresh											
{	f	:f		m	:d		t	.,l	:t	.,t		d	:t	}

{	d	:d		r	:r		m	.,r	:m	.,f		s	:d ^l	.t	}
cour - age	still	new	ob - sta - cles ex - cit - ing, For												
{	d	:d		d	:t		d	.,t	:d	.,r		m	:m	.,m	}

{	l	:d ^l		s	:m		r	.,d	:r	.,m		d	:s	.s	}
nought should	hin - der	young and willing minds. With a													
{	f	:f		m	:d		t	.,l	:t	.,t		d	:d	.,d	}

{	s	:—		—	:—		s	:—		—	:s	.s	}
long	pull,	And a											
{	t	:—		—	:—		d	:—		—	:m	.m	}

{	l	:—		—	:—		l	:—		—	:l	.l	}
strong	pull,	With a											
{	f	:—		—	:—		f	:—		—	:f	.f	}

{	t	:s	.s,s		d ^l	:s	.s,s		t	:d ^l	.,d ^l		r ^l	.r ^l	:t	}
long pull, and a strong pull, And a pull	al - to - geth - er, Hard															
{	r	:f	.f,f		m	:m	.m,m		f	:m	.,m		f	.f	:f	}

{	d ^l	:t	.l		s	:f	.m		r	.,d	:r	.,m		d	}
work	or hard weath - er, Your	du - ty ful - fil.													
{	m	:r	.d		t	:d	.d		s	:t	.,t		d	}	

2. When duty calls, whate'er the toil and danger,
 We'll at our post and by each other stand;
 To friend, to foe, to citizen or stranger,
 We'll ever lend a brother's helping hand,
 With a long pull, etc.

CHRISTMAS.

81.—KEY D. M. 120. *In a bold manner.*

(OLD ENGLISH).

{	s	d	t	l	s	l	f	s	m	f	s	d	f	m	r	}
1.	Now	he	who	knows	old	Christ -	mas,	He	knows	a	carle	of				
r.	For	he's	as	good	a	fel -	low	As	any	up -	on	the				
{	d	m	s	f	m	d	l	t	d	d	d	d	t	d		}

D. C.

{	r	—	d	s	d	l	t	s	d	t	l	t	s	}
worth,				He	comes	warm	cloak'd	and	coat -	-	ed,	And		
earth,														
{	d	t	d	m	d	f	r	f	m	r	d	r	f	}

{	d	t	d	r	d	t	l	—	s	s	d	t	l	s	l	}
but -	ton'd	up	to	the	chin,			And	soon	as	he	comes	a -			
m	r	m	f	m	s	f	—	m	d	m	s	f	m	d		

{	f	s	m	f	s	d	f	m	r	r	—	d	
nigh	the	door,	'Twill	open	and	let	him	in.					
r	t	d	r	m	d	t	d	d	t	d			

- 2 We know that he will not fail us, 3 And after the little children
 We sweep the hearth up clean; He asks with a joyful tone,
 We set him in the old arm-chair, Jack, Kate, and little Annie,—
 And-a cushion whereon to lean. He remembers them every one.
 He comes with a cordial voice, And-he tells us witty old stories,
 That does one good to hear, And singeth with might and main.
 He shakes one heartily by the hand, And-we talk of the old man's visit,
 As he-hath done many a year. Till-th' day that-he comes again!

NEVER FORGET THE DEAR ONES.

82.—KEY A. M. 72. *Twice in a measure.*

Root.

{	m	m	m	m	—	r	d	—	—	l	—	d	s	—	d	m	—	d	}
1	Never	for-	get	the	dear	ones	A -	round	the	so -	cial								
{	s	s	s	s	—	f	m	—	—	f	—	f	m	—	m	s	—	d	}

{	r	—	—	—	—	r	m	—	m	—	r	d	—	—	l	—	d	}	
hearth,				The	sun -	ny	smiles	of	glad	-	ness,	The							
{	t	—	—	—	—	t	d	—	s	s	—	f	m	—	—	f	—	m	}

{	t ₁ :—:d		m :—:r		d :—:—		—:—:d		r :—:r		r :—:m	}
	songs		of art - less		mirth;		Tho'		o -		ther scenes may	
{	r ₁ :—:m ₁		s ₁ :—:f ₁		m ₁ :—:—		—:—:d		t ₁ :—:t ₁		t ₁ :—:d	}

{	f :—:—		r :—:r		s :—:m		d :—:m		r :—:—		—:—:—	}
	woo		thee		In		o -		ther lands to		roam,	
{	l ₁ :—:—		f ₁ :—:s ₁		m ₁ :—:s ₁		d :—:d		t ₁ :—:—		—:—:—	}

{	m :m :m		m :—:r		d :—:—		l ₁ :—:d		t ₁ :—:d		m :—:r	}
	Ne-ver		for-get		the		dear		ones		That	
{	s ₁ :s ₁ :s ₁		s ₁ :—:f ₁		m ₁ :—:—		f ₁ :—:m ₁		r ₁ :—:m ₁		s ₁ :—:f ₁	}

CHORUS (S.S.C.) to each verse.

{	d :—:—		—:—:—		r :r :r		r :—:—		t ₁ :t ₁ :t ₁		t ₁ :—:—	}
	home.								Nev - er		for - get,	
{	m ₁ :—:—		—:—:—		s ₁ :s ₁ :s ₁		s ₁ :—:—					}

{	m :m :m		m :—:—		f :f :f		m :—:m		d :d :d		d :—:d	}
	Nev - er		for - get,		Nev - er		for - get		the			
{	d ₁ :m ₁ :s ₁		d :—:—		l ₁ :l ₁ :l ₁		s ₁ :—:s ₁					}

{	l ₁ :—:s		f :—:r		t ₁ :—:d		m :—:r		d :—:—		—:—:—	
	dear		ones		That		clus - ter		round thy		home.	
{	f ₁ :—:—		f ₁ :—:f ₁		f ₁ :—:m ₁		s ₁ :—:f ₁		m ₁ :—:—		—:—:—	

2 Never forget the dear ones;
 What songs like theirs so sweet?
 What brilliant dance of strangers
 Like their small twinkling feet?
 Thy sunlights on life's waters,
 Thy rainbows on its foam;
 Never forget the dear ones
 Within thy house at home.
 Never forget, etc.

3 Never forget the dear ones,
 Be heart and treasure there,
 And oft return to bless them,
 On th' unseen feet of prayer.
 While bends o'er them and thee too,

The same blue heav'nly dome;
 Never forget the dear ones
 Within thy house at home.
 Never forget, etc.

4 Never forget the dear ones;
 Swift hands that trim the lamp
 To light thee through the darkness
 When forth thou must encamp.
 Thy heart with bright chain anch'ring
 Till it draws thee back to the dear
 ones
 Within thy house at home.
 Never forget, etc.

THE BELL DOTH TOLL.

83.—KEY F. Round for three parts.

{	m		d	:-	r		m	:m		d	:-	r		m	:f		m	:r		d	:t _l	}
The			bell		doth		toll,	I		love		its		roll,	Its		song	I		know	full	

{	d	:-		—	*		m	:-	f		s.s	:s.s		m	:-	f		s.s	:l	.l	
well;					I		love		its		ringing	for	it		calls	to	singing,	With	its		

{	s	:f		m	:r		m	:-		—	:		d	:-		—	:	
bim, bim,				bim		bome		bell.					Bome,					

{	d	:-		—	:		s	:s		s _l	:s _l		d	:-		—	
Bome,							Bim, bim,		bim		bome		bell.				

MERRILY THE CUCKOO.

84.—KEY D.

CHESTER G. ALLAN.

{	s,s,s,s	:s	.m		d ^l	.l	:s		r	.m	:f	.l	}
1	Merrily	the	cuckoo		in	the	vale		To	the	morn	is	
m,m,m,m	:m	.d			m	.f	:m		t _l	.d	:r	.f	

{	s	:m		s,s,s,s	:s	.m		d ^l	.l	:s	.d ^l	}
sing	-	ing,		Cheerily	the	ech	-o's		fair	-y	tale	By
m	:d			m,m,m,m	:m	.d		m	.f	:m	.m	

{	t	.s	:l	,t		s	:s	.s		f	.m	:r	.l	}	
sil	-	ver	fount	is		ring	-	ing.	A	-	way,	a	-	way,	with
r	.t _l	:d	.r			t _l		:t _l	.t _l		r	.d	:t _l	.f	

{	s	.f	:m	.s		f	.m	:r	.l		s	.f	:m		s	:s,s,s,s	}
foot-steps	free,	We'll	chase	the	shad	-ows		o'er	the	lea.		Merrily	we				
m	.r	:d	.m			r	.d	:t _l	.f		m	.r	:d		m,m,m,m		

D.S.

{	s		l,l,l,l	:l		l	.r ^l	:d ^l	.t		d ^l	:—	
go,			Merrily	we	go,		None	so	gay	as		we.	
m			f,f,f,f	:f		f	.f	:m	.r		m	:—	

2 Pleasantly the sun with golden light
 Wakes the earth to gladness,
 Happily we roam till dewy night
 Without a thought of sadness,
 Away, away, &c.

TWILIGHT IS STEALING.

85.—KEY A. M. 72.

A. S. KEIFFER.

B. C. UNSELD.

{	d :d ,r m :s	{	d :m ,m r :—	{	t _i :t _i ,d
	1. Twilight is steal - ing		Ov - er the sea,		Shadows are
	{ m _i :m _i ,f _i s :m _i		{ m _i :s _i ,s _i s _i :—		{ s _i :s _i ,l _i }

{	r :f	{	f :m ,r m :—	{	d :d ,r m :s
	fall - ing		Dark on the lea;		Born on the night - winds
	{ t _i :t _i		{ r :d ,t _i d :—		{ m _i :m _i ,f _i s _i :m _i

{	d :m ,m r :—	{	t _i :t _i ,d r :m	{	d :— — :—
	Voi - ces of yore		Come from that far-off		shore.
	{ m _i :s _i ,s _i s _i :—		{ s _i :s _i ,l _i t _i :s _i		{ d :— — :—

{	s :s m :— s	{	l.s :s.m r :—	{	r :r s :— r
	Far a - way be - yond the star - lites		skies,		Where the love - light
	{ m :m d :— d		{ d.d :d.d t _i :—		{ t _i :t _i t _i :— t _i

{	f.m :m.r d :—	{	d :d ,r m :s	{	d :m ,m r :—
	never, never dies,		Gleameth a man - sion		filled with delight,
	{ r.d :d.t _i d :—		{ m _i :m _i ,f _i s _i :m _i		{ m _i :s _i ,s _i s _i :—

{	t _i :t _i ,d r :m	{	d :— — :—	{	
	Sweet, happy home so bright.				
	{ r _i :r _i ,m _i f _i :s _i		{ m _i :— — :—		{ }

2 Voices of loved ones,
Songs of the past,
Still linger round me
While life shall last;
Lonely I wander,
Sadly I roam,
Seeking that far off home.

3 Come in the twilight,
Come, come to me,
Bringing some message
Over the sea;
Cheering my pathway,
While here I roam,
Seeking that far off home.

FOURTH STEP.

EXERCISES IN TRANSITION.

(IMPERFECT METHOD.)

86.—KEY D.

{ :d | m :d | r :r | s :fe | s :m | f :m | r :r | d :— | — ||

87.—KEY C.

{ :d | d :t | d :m | s :s | fe :s | fe :s | l :t | d :— | — ||

88.—KEY D.

{ :m | d :r | s :l | s :fe | fe :s | f :r | d :t | d :— | — ||

89.—KEY E.

{ :s | m :s | r :s | l :fe | s :m | fe :s | f :m | r :r | d ||

90.—KEY C.

{ :m | d :l | s :fe | s :— | — :l | f :r | d :t | d :— | — ||

91.—KEY D.

{ :s | d :t | l :s | s :fe | s :d | f :m | r :d | d :t | d ||

92. KEY C,

{ :d | f :m | f :l | d :ta | l :s | d :t | d :s | m :r | d ||

93.—KEY E.

{ :s | d :t | d :s | l :ta | l :s | d :ta | l :t | d :— | — ||

94. KEY D.

{ :d | m :s | m :l | s :— | — :d | ta :ta | l :s | d :t | d ||

95. KEY D.

{ :s | d :t | d :ta | l :— | — :s | d :ta | l :t | d :— | — ||

96. KEY D.

{ :d | m :r | d :s | fe :l | s :d | t :s | f :r | d :— | — ||

97. KEY A.

{ :d | s :l | ta :l | s :l | t :d | f :r | l :t | d :— | — ||

EXERCISES IN TRANSITION.

(PERFECT OR BETTER METHOD.)

98.—KEY C.

G.t.

{ :m | s :m | d :r | m :— | — :sd | t :d | r :t | d :— | — ||

99.—KEY D.

A.t.

{ :d | m :r | d :m | s :— | — :sd | m :r | d :t | d :— | — ||

100.—KEY G.

D.t.

{ :d | t :d | l :s | d :— | — :ml | t :d | s :t | d :— | — ||

101.—KEY D.

A.t.

{ :m | f :m | d :r | m :— | — :lr | f :r | d :t | d :— | — ||

102.—KEY C.

G.t.

{ :s | m :s | d :l | s :— | — :rs | l :t | d :r | d :— | — ||

103.—KEY E.

B.t.

{ :d | m :f | s :l | r :— | — :tm | f :s | l :t | d :— | — ||

104.—KEY D.

f.G.

{ :d | m :s | d :t | l :— | — :lm | r :m | f :r | d :— | — ||

105.—KEY A.

f.D.

{ :m | r :d | f :r | m :— | — :mt | d :l | f :r | d :— | — ||

106.—KEY G.

f.C.

{ :s | m :r | d :r | t :— | — :ds | f :m | f :r | m :— | — ||

107.—KEY E.

f.A.

{ :s | d :l | s :l | r :— | — :rl | s :f | m :s | d :— | — ||

108.—KEY E_bf.A_b.

{ :d | s :l | m :f | r :— | — :mt | d :f | m :r | d :— | — ||

109.—KEY E_bf.A_b.

{ :s | m :r | d :r | m :— | — :lm | f :m | r :s | d :— | — ||

THE SEASONS.

110.—KEY C. M. 92.

H. H. M'GRANAHAN.

(.m,f	s .s	:l .s	d'	:s .d'	t .d',t:l	.t	d'	:— .)
1. I	love the clear	cold	win -	ter, With	all its' ice	and	snow,	
(.d,r	m .m	:f .m	m	:m .m	s .l ,s:f	.f	m	:— .)

(.m,f	s .s	:l .s	d'	:s .d'	t .d',t:l	.l	s	:— .)
When	o'er the fro -	zen	riv -	er The	skat-ers	swiftly	go,	
(.d,r	m .m	:f .m	m	:m .m	s .l ,s:fe	.fe	s	:— .)

(.t,d'	r' .r'	:t .r'	d'	:s .t,d'	r' .d'	:m' .r'	d'	:— .)
Or	coasting down	the	hill -	side, Or	building	great snow	forts—	
(.s,l	t .t	:s .f	m	:m .r,m'	f .m	:s .f	m	:— .)

(.m,f	s .s	:l .s	d'	:s .d'	t .d',t:l	.t	d'	:— .
We	can-not	stop to	men -	tion One	half our win-	ter	sports.	
(.d,r	m .m	:f .m	m	:m .m	s .l ,s:f	.f	m	:— .

2 I love the budding springtime,
 When fields are decked in green,
 And sweetest foreign songsters
 Are on the branches seen ;
 When breezes soft and balmy
 Wake up the sleeping rills,
 And crown with fresher verdure
 The green and sloping hills.

3 I love the joyous summer,
 Its birds, and trees, and flowers,
 The music of its waters,
 Its long and sunny hours ;

The new-mown hay so fragrant,
 The cool refreshing rain,
 The broad and waving cornfields,
 The sheaves of golden grain.

4 I love the pleasant autumn,
 When nuts come rustling down,
 When leaves turn gold and crimson,
 And then a russet brown,
 When in the farmers' orchards
 Ripe fruit is hanging low,
 And smiling peace and plenty
 To every fireside go.

O'ER THE MOUNTAIN I FREELY WANDER.

(SWITZER'S SONG.)

111.—KEY B \flat . *Good humouredly.*

A. J. FOXWELL.

F. ELSNER.

mf

$\left\{ \begin{array}{l} :m_1 . f_1 s_1 \\ :d_1 . r_1 m_1 \end{array} \right\}$	$\begin{array}{l} :m_1 . s_1 : \hat{d} . t_1 l_1 \\ :d_1 . m_1 : l_1 . s_1 \end{array}$	$\begin{array}{l} :f_1 : r . d t_1 \\ :f_1 : t_1 . l_1 s_1 \end{array}$	$\begin{array}{l} :s_1 : \hat{m} . r \\ :s_1 : s_1 : s_1 . f_1 \end{array}$
O'er the	mountain I	freely wan-der,	Where the wild birds have their

$\left\{ \begin{array}{l} d : \\ m_1 : \end{array} \right\}$	$\begin{array}{l} :m_1 . f_1 s_1 \\ :d_1 . r_1 m_1 \end{array}$	$\begin{array}{l} :m_1 . s_1 : d . t_1 l_1 \\ :d_1 . m_1 : l_1 . s_1 \end{array}$	$\begin{array}{l} :f_1 : \hat{f} . m \\ :f_1 : l_1 . s_1 \end{array}$
home ;	Let the	i - dle, their moments	squand-er, With the

$\left\{ \begin{array}{l} r : s_1 \\ f_1 : f_1 \end{array} \right\}$	$\begin{array}{l} :m . r d : \\ :s_1 . f_1 m_1 : \end{array}$	$\begin{array}{l} :m \\ :d \end{array}$	$\left\{ \begin{array}{l} f . , m : r . , d : t_1 \\ r . , d : t_1 . , l_1 : s_1 \end{array} \right\}$
breez - es	will I	roam.	La, la, la, la,

$\left\{ \begin{array}{l} m . , r : d . , t_1 : l_1 \\ la, la, la, \\ d . , t_1 : l_1 . , s_1 : f_1 \end{array} \right\}$	$\left\{ \begin{array}{l} s_1 : f . , t_1 : f . , t_1 d . m : s_1 : m \\ la, la, la, \\ s_1 : s_1 : s_1 m_1 : m_1 : d \end{array} \right\}$
	La, la, la, La,

$\left\{ \begin{array}{l} \hat{f} . , m : r . , d : t_1 \\ la, la, la, \\ r . , d : t_1 . , l_1 : s_1 \end{array} \right\}$	$\left\{ \begin{array}{l} m . , r : d . , t_1 : l_1 \\ la, la, la, \\ d . , t_1 : l_1 . , s_1 : f_1 \end{array} \right\}$	$\left\{ \begin{array}{l} s_1 : f . t_1 : f . t_1 d : \\ la, la, la, \\ s_1 : s_1 : s_1 m_1 : \end{array} \right\}$	$\left\{ \begin{array}{l} : \\ la l \\ : \end{array} \right\} $
---	---	---	---

- | | |
|--------------------------------------|---|
| 2 Far beneath me is the valley, | 3 Nature's beauties are seen around me, |
| Where the silver streamlets run ; | All unfetter'd is the soul ; |
| Where the shadows are wont to dally, | Worldly sorrows no more confound me |
| Shyly hiding from the sun. | Worldly cares shall from me roll. |
| La, la, la, etc. | La, la, la, etc |

WHEN NATURE WAKES ANEW.

112.—KEY A_D. *Moderato*.

A. J. FOXWELL.

GERMAN AIR.

mf

{	.s ₁		s ₁ .d :d .m :m .l		l :s	:—	.s ₁		f .,m :r	:—	.s ₁	}
	When nature wakes anew from slum - ber, And clothes the earth in											
{	.s ₁		s ₁ .d :d .d :d .f		f :m	:—	.s ₁		r .,d :t ₁	:—	.s ₁	}

{	m .,r :d	:	.s ₁		s ₁ .d :d .m :m .l		l :s	:	.s ₁	}
	robes of green ; When blossoms charm us with their num - ber, And									
{	d .,s ₁ :m ₁	:	.s ₁		s ₁ .d :d .d :d .f		f :m	:	.s ₁	}

p

{	f .,m :r	:	.s ₁		m .,r :d	:	.s ₁		f .s :f	:—	.s ₁	}
	brighter life each hour is seen, The thought of home with											
{	r .,d :t ₁	:	.s ₁		d ₁ .,s ₁ :m ₁	:	.s ₁		r .m :r	:—	.s ₁	}

cres

{	m .f :m	:—	.s ₁		r .m :r	:—	.s ₁		d .r :d	:—	.s ₁	}
	thrilling smart, Re- sistless sways my longing heart, From											
{	d .r :d	:—	.s ₁		f ₁ .s ₁ :f ₁	:—	.s ₁		m ₁ .f ₁ :m ₁	:—	.s ₁	}

p

{	s ₁ .d :d .m :m .l		l :s .s :f .,m		m :r .	:		}
	vale & mountain voices call me ; In pining absence,							
{	s ₁ .d :d .d :d .f		f :m .	:		:	.f :m .,r	}
	In pin-ing							

mf *rit*

{	:	.d :t ₁ .,l		l ₁ .s ₁ :fe ₁ .s ₁ :m .,r		d :—	:	.	
	In pin-ing absence nought can joy im- part.								
{	r	:d .l ₁ :s ₁ .,f ₁		f ₁ .m .re ₁ .m :s ₁ .,f ₁		m ₁ :—	:	.	
	ab - sence,								

2 The scenes of childhood hover o'er me,
 And fill my soul with tender pain ;
 The friends of youth appear before me,
 And beckon me repose to gain.
 The thought, etc.

3 Farewell, ye cities full of splendour !
 My home-delights in all I miss ;
 Your glittering pleasures I surrender,
 And haste away to purer bliss.
 The thought, etc.

OH, WE HAVE STUDIED HARD, NOW.

113.—KEY A.

(.s ₁ m .r :d .t ₁ l ₁ :s ₁ .d t ₁ .d :r .m r :- .f)
1. Oh, we have studied hard, now, For twenty weeks or more, It
(.s ₁ s ₁ .f ₁ :m ₁ .m ₁ f ₁ :m ₁ .s ₁ s ₁ .l ₁ :t ₁ .d t ₁ :- .s ₁)

(m .r :d, ., t ₁ l ₁ .s ₁ :l ₁ .t ₁ d :t ₁ d : .s ₁)
seems as though* we'd like a re-cre- a - - - - tion; Our
(s ₁ .f ₁ :m ₁ ., .m ₁ f ₁ .s ₁ :f ₁ .f ₁ m ₁ :f ₁ m ₁ : .m ₁)

(m .r :d .t ₁ l ₁ :s ₁ .d t ₁ .d :r .m r : .f
heads are getting wea - ry, Our pul-ses get - ting slower: O
(s ₁ .f ₁ :m ₁ .m ₁ f ₁ :m ₁ .s ₁ s ₁ .l ₁ :t ₁ .d t ₁ : .s ₁)

(m .r :d, ., t ₁ l ₁ .s ₁ :l ₁ .r d :t ₁ d :- .
yes, we'd like* a real-ly good va- ca - - - - - tion.
(s ₁ .f ₁ :m ₁ ., .m ₁ f ₁ .s ₁ :f ₁ .f ₁ m ₁ :f ₁ m ₁ :- .

2 "All working and no playing,
 Makes Jack a stupid boy,"
 It seems to me this is a truthful
 saying;
 'Tis true to my experience,
 And growing so still more;
 I wish 'twere done* and we were
 out a playing.

3 We love the dear old schoolroom,
 We love the teachers more;
 But then a rest would soon refresh
 our nature.
 We'll all come back and study,
 When days of rest are o'er,
 And promise to work harder for
 the future.

* At this rest with the pause over it, an amusing effect may be produced by allowing the children to gape or sigh, as if weary. Take time to do it naturally, and be careful to come in well together afterwards.

THE MEETING OF THE WATERS.

114.—KEY A. *Andante.*

IRISH AIR.

{	<u>:s</u>	<u>,f</u>		<u>m</u>	<u>:-r</u>	<u>:d</u>		<u>d</u>	<u>:l</u>	<u>:s</u>		<u>s</u>	<u>:l</u>	<u>:d</u>		<u>d</u>	<u>:-</u>	}
	There	is		not	in	the		wide	world	a		val	-ley	so		sweet,		
{	<u>:m</u>	<u>,r</u>		<u>d</u>	<u>:-s</u>	<u>:m</u>		<u>m</u>	<u>:f</u>	<u>:m</u>		<u>m</u>	<u>:f</u>	<u>:l</u>		<u>l</u>	<u>:-</u>	}

{	<u>:r</u>	<u>,m</u>		<u>f</u>	<u>:f</u>	<u>:m</u>	<u>r</u>		<u>r</u>	<u>:m</u>	<u>:d</u>		<u>s</u>	<u>:m</u>	<u>:d</u>		<u>r</u>	<u>:-</u>	}
	As	that		vale	in	whose	bo-		som	the		bright	wat-	ers		meet;			
{	<u>:t</u>	<u>,d</u>		<u>r</u>	<u>:r</u>	<u>:d</u>	<u>:t</u>		<u>t</u>	<u>:d</u>	<u>:l</u>		<u>t</u>	<u>:d</u>	<u>:l</u>		<u>s</u>	<u>:-</u>	}

{	<u>:r</u>	<u>,m</u>		<u>f</u>	<u>:f</u>	<u>:m</u>	<u>r</u>		<u>r</u>	<u>:m</u>	<u>:d</u>		<u>s</u>	<u>:m</u>	<u>:d</u>		<u>m</u>	<u>:r</u>	}
	Oh!	the		last	rays	of			feel-	ing	and		life	must	de-		part,		
{	<u>:ta</u>	<u>,ta</u>		<u>l</u>	<u>:l</u>	<u>:t</u>		<u>t</u>	<u>:d</u>	<u>:m</u>		<u>m</u>	<u>:s</u>	<u>:d</u>		<u>d</u>	<u>:t</u>	}	

{	<u>:d</u>	<u>,r</u>		<u>m</u>	<u>:-r</u>	<u>:d</u>		<u>d</u>	<u>:l</u>	<u>:-</u>	<u>:s</u>		<u>s</u>	<u>:l</u>	<u>:d</u>		<u>f</u>	<u>:-</u>	}
	Ere	the		bloom	of	that		valley	shall		fade	from	my		heart!				
{	<u>:m</u>	<u>,s</u>		<u>d</u>	<u>:-s</u>	<u>:m</u>		<u>f</u>	<u>:f</u>	<u>:-</u>	<u>:m</u>		<u>m</u>	<u>:f</u>	<u>:l</u>		<u>r</u>	<u>:-</u>	}

{	<u>:f</u>	<u>,m</u>		<u>m</u>	<u>:r</u>	<u>:d</u>		<u>d</u>	<u>:l</u>	<u>:-</u>	<u>:s</u>		<u>s</u>	<u>:l</u>	<u>:d</u>		<u>d</u>	<u>:-</u>	
	Ere	the		bloom	of	that		valley	shall		fade	from	my		heart!				
{	<u>:r</u>	<u>,d</u>		<u>d</u>	<u>:t</u>	<u>:l</u>		<u>l</u>	<u>:f</u>	<u>:-</u>	<u>:m</u>		<u>s</u>	<u>:f</u>	<u>:m</u>		<u>m</u>	<u>:-</u>	

2 Yet it was not that nature had shed o'er the scene

Her purest of crystal and brightest of green;

'Twas not the soft magic of streamlet or hill;

:|| Oh! no, it was something more exquisite still.:

3 'Twas that friends, the beloved of my bosom were near,

Who made every scene of enchantment more dear;

And who felt how the best charms of nature improve,

:|| When we see them reflected from looks that we love.:

4 Sweet vale of Avoca! how calm could I rest

In thy bosom of shade, with the friends I love best;

Where the storms which we feel in this cold world should cease,

:|| And our hearts, like thy waters, be mingled in peace.:

WHAT IS HOME WITHOUT A MOTHER.

115.—KEY E.

ALICE HAWTHORNE.

$\left\{ \begin{array}{l} d : - . r m., r : d., r m : d^{\dagger} t.l : - s : - . s l.s : l., s \end{array} \right\}$
1. What is home with- out a mother? What are all the joys we
$\left\{ \begin{array}{l} d : - . t_l d., t_l : l., s_l d : m f.f : - m : - . m d.m : f., m \end{array} \right\}$

$\left\{ \begin{array}{l} r : - - : d : - . r m., r : d., r m : d^{\dagger} t.l : - \end{array} \right\}$
meet, When the lov - ing smile no longer
$\left\{ \begin{array}{l} t_l : - - : d : - . t_l d., t_l : l., s_l d : m f.f : - \end{array} \right\}$

$\left\{ \begin{array}{l} l.s : d^{\dagger}, m. - m., r. : \hat{f}., m d : - - : : : \end{array} \right\}$
Greet'st h' coming, coming of our feet? <i>cresc.</i>
$\left\{ \begin{array}{l} f.f : m., d. - d., s_l. : l., t d : - - : d t_l : r f : - . l \end{array} \right\}$
The days seem long, the

$\left\{ \begin{array}{l} : : : : : : : \end{array} \right\}$
$\left\{ \begin{array}{l} l., s : s., f m : - . d t_l : r l., s : fe., s m : - - : \end{array} \right\}$
nights are drear, And time rolls slow - ly on, ^p And

$\left\{ \begin{array}{l} d : - . r m., r : d., r m : d^{\dagger} t.l : - l.s : d^{\dagger}, m m., r : \hat{f}., m \end{array} \right\}$
oh, how few are child-hood's pleasures, When her gentle, gentle care is
$\left\{ \begin{array}{l} : : : : : : : \end{array} \right\}$

CHORUS.

$\left\{ \begin{array}{l} d : - - : . d t_l : r f : - . f l : - . s s.m : - . d \end{array} \right\}$
gone. Oh, what is home with- out a mother? And
$\left\{ \begin{array}{l} : : . d s_l : t_l r : - . r f : - . m m.d : - . d \end{array} \right\}$

$\left\{ \begin{array}{l} t_l : r f : - . f l., s : s., f m : - . \end{array} \right\}$
what are all the joys we meet, <i>cresc.</i>
$\left\{ \begin{array}{l} s_l : t_l r : - . r f., m : m., r d : - . d : m s : s \end{array} \right\}$
When the lov - ing

		<i>dtm.</i>				<i>p</i>	
$\left\{ \begin{array}{l} d^1 : - .t \mid t.l : - \\ \text{smile no longer} \\ m : l .s \mid s.f : - \end{array} \right.$	$\left\{ \begin{array}{l} l : - .s \mid d^1.m : - \\ \text{Greets the coming} \\ f : - .f \mid m.d : - \end{array} \right.$	$\left\{ \begin{array}{l} m : r \mid d : - . \\ \text{of our feet?} \\ d : t \mid d : - . \end{array} \right.$					

- 2 Things we prize are first to vanish,
 Hearts we love to pass away.
 And how soon, e'en in our childhood,
 We behold her turning gray!
 Her eyes grow dim, her step is slow,
 Her joys of earth are past,
 And sometimes, ere we learn to know her,
 She hath breathed, hath breathed on earth her last.
 Oh, what is home, &c.

- 3 Older hearts may have their sorrows,—
 Grievs that quickly fade away,
 But a mother lost in childhood,
 Grievs the heart from day to day.
 We miss her kind, her willing hand,
 Her fond and earnest care,
 And oh! how dark is life around us!
 What, O what is home without her there?
 Oh, what is home, &c.

A-HUNTING WE WILL GO.

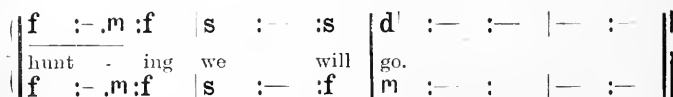
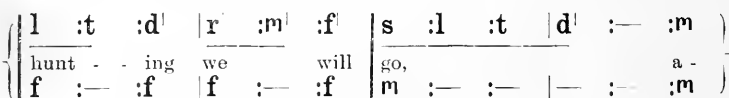
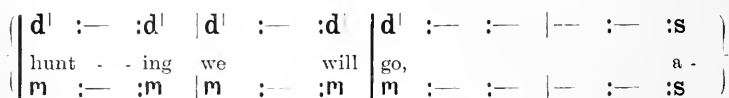
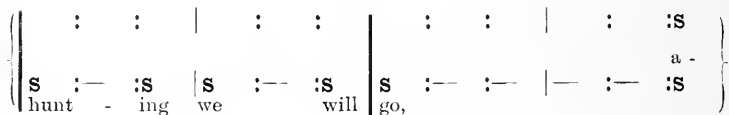
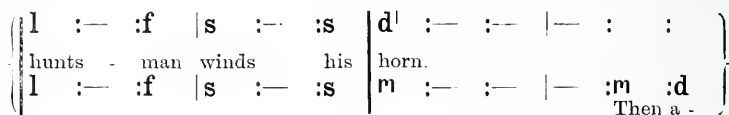
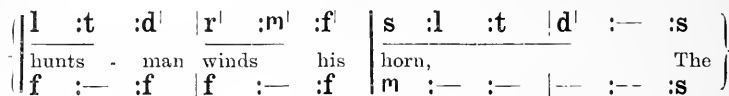
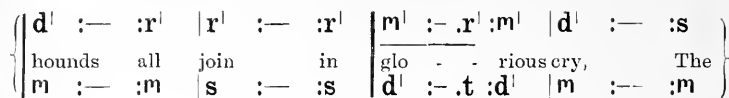
116.—KEY C. *Jovially.*

OLD ENGLISH AIR.

$\left\{ \begin{array}{l} s \mid d^1 : - : d^1 \mid s : - : f \mid m : - .r : m \mid d : - : s \end{array} \right.$		
$\left\{ \begin{array}{l} \text{The} \mid \text{dus} - \text{ky} \mid \text{night} \mid \text{rides} \mid \text{down} \mid \text{the} \mid \text{sky}, \mid \text{And} \end{array} \right.$		
$\left\{ \begin{array}{l} : \mid : \mid : \mid : \mid : \mid : \mid : \mid : \end{array} \right.$		

		<i>G.t.</i>	
$\left\{ \begin{array}{l} l : - : s \mid f : - .m : f \mid m : - : - \mid - : - : m_l \end{array} \right.$			
$\left\{ \begin{array}{l} \text{ush} - - \text{ers} \mid \text{in} \mid \text{the} \mid \text{morn} : \mid \text{The} \end{array} \right.$			
$\left\{ \begin{array}{l} : \mid : \mid : \mid : \mid : \mid : \mid : \mid : \end{array} \right.$			

		<i>-C.</i>	
$\left\{ \begin{array}{l} d : - : d \mid r : - : r \mid m : - .r : m \mid d : - : ds \end{array} \right.$			
$\left\{ \begin{array}{l} \text{hounds} \mid \text{all} \mid \text{join} \mid \text{in} \mid \text{glo} - - \text{rious} \mid \text{cry}, \mid \text{The} \end{array} \right.$			
$\left\{ \begin{array}{l} m_l : - : m_l \mid s_l : - : s_l \mid d : - .t_l : d \mid d : - : taf \end{array} \right.$			



2 Away they fly to 'scape the rout,

Their steeds they soundly switch;

||: Some are thrown in, and some thrown out, :||

||: And some thrown in the ditch. :||—Then a-hunting, &c.

3 Fond echo seems to like the sport,

And join the jovial cry;

||: The woods, the hills, the sound retort, :||

||: And music fills the sky. :||—Then a-hunting, &c.

4 Ye jovial hunters in the morn.

Prepare then for the chase:

||: Rise at the sounding of the horn. :||

||: And health with sport embrace :||—Then a-hunting, &c.

LIGHTLY ROW.

117.—KEY G. *Allegretto.*

GERMAN AIR.

s .m :m	f .r :r	d .r :m f	s .s :s
1. Lightly row,	light-ly row,	O'er the glass-y	waves we go;
m .d :d	r .t ₁ :s ₁	m ₁ .s ₁ :d .r	m .m :m

s .m :m	f .r :r	d .m :s .s	m :— .
Smoothly glide,	smoothly glide,	On the si - lent	tide.
m .d :d	r .t ₁ :s ₁	d .d :t ₁ .s ₁	d :— .

r .r :r .r	r .m :f	m .m :m .m	m .f :s
Let the winds and	wa - ters be	Mingled with our	me - lo - dy;
t ₁ .t ₁ :t ₁ .t ₁	t ₁ .d :r	d .d :d .d	d .r :m

s .m :m	f .r :r	d .m :s .s	m :— .
Sing and float,	sing and float,	In our lit - tle	boat.
m .d :d	r .t ₁ :s ₁	d .d :t ₁ .s ₁	d :— .

2 Far away, far away,
 Echo in the rocks at play,
 Calleth not, calleth not,
 To this lonely spot.
 Only with the seabird's note
 Shall our dying music float;
 Lightly row, lightly row,
 Echo's voice is low.

3 Happy we, full of glee,
 Sailing on the wavy sea;
 Happy we, full of glee,
 Sailing on the wavy sea.
 Luna sheds her softest light,
 Stars are sparkling twinkling bright;
 Happy we, full of glee,
 Sailing on the sea.

LONG, LONG AGO.

118.—KEY F. *With feeling.*

T. H. BAYLY.

d :d .r	m :m .f	s :l .s	m :	s :f .m
Tell me the tales	that to me	were so dear,		Long, long a-
d :d .s ₁	d :d .r	m :f .m	d :	s ₁ :s ₁ .s ₁

{	r	:	f	:m	r		d	:	d	:d	r		m	:m	f	}
	go,		long,	long	a-	go;			Sing	me	the	songs	I	de-		
	<u>s</u>	:ta	<u>l</u>	:t	.t		d	:	d	:d	.s		d	:d	.r	}

{	s	:l	.s		m	:	s	:f	.m		r	:m	.r		d	:—	:	}
	light-ed	to	hear,		Long,	long	ago	long	a-	go.								
	<u>m</u>	:f	.m		d	:	<u>s</u>	:l	.d		t	:d	.s		m	:—	:	}

{	s	:f	:f	.m		r	:s	.s		f	:m	.m	.r		d	:	s	:f	:f	.m		r	:s	.s		}
	Now	you	are	come	all	my	grief	is	re-	moved,							Let	me	forget	that	so					
	<u>m</u>	.r	:r	.d		s	:s	.s		<u>r</u>	.d	:d	.t		d	:	<u>m</u>	.r	:r	.d		s	:s	.s		}

{	f	:m	.m	.r		d	:	d	:d	.r		m	:m	.f		s	:l	.s		m	:	}				
	long	you	have	lov'd,		Let	me	believe	that	you	love	as	you	lov'd												
	<u>s</u>	:s	.s		d	:	d	:m	.s		d	:d	.r		m	:f	.m		d	:ta						

{	s	:f	.m		r	:m	.r		d	:—	:	
	Long,	long	ago,	long	a-	go.						
	<u>l</u>	:l	.d		t	:d	.s		m	:—	:	

2 Do you remember the path were we met,
 Long, long ago, long, long ago?
 Ah! yes, you told me you ne'er would forget,
 Long, long ago, long ago.
 Then to all others my smile you preferred,
 Love, when you spoke, gave a charm to each word,
 Still my heart treasures the praises I heard
 Long, long ago, long ago.

3 Though, by your kindness, my fond hopes were rais'd,
 Long, long ago, long, long ago;
 You by more eloquent lips have been praised,
 Long, long ago, long ago.
 But by your long absence your truth has been tried,
 Still to your accents I listen with pride,
 Blest as I was when I sat by your side.
 Long, long ago, long ago.

WAKE! MY SPIRIT.

(MORNING SONG).

119.—KEY G.

A. J. FOXWELL.

{ :s ₁ .s ₁	d :m :r.d	r :f :m.r	m :- .s :f.m	r :—
{ Wake! my	spi - rit, wake to	gladness, As the	morn awakes to	light ;
{ :s ₁ .s ₁	m ₁ :d :s ₁ .m ₁	s ₁ :r :d.t ₁	d :- .m :r.d	s ₁ :—
{ :s .f	m :s :f.m	r :f :m.r	d :- .m :r.t ₁	d :—
{ Cast be-	hind thee care and	sad-ness as the	day forgets the	night.
{ :m .r	d :m :r.d	t ₁ :l ₁ :s ₁ .f ₁	m ₁ :- .s ₁ :f ₁ .s ₁	m ₁ :—

2 From the glory seen in Nature,
 From the joy that floods the earth,
 We may image its Creator,
 Him who gave its beauty birth.

3 While His goodness shineth surely,
 We may well its motions mark,
 And upon it rest securely
 Even when our way is dark.

4 See what brightness now has found us !
 All was gloom not long ago ;
 See the verdure spread around us !
 Once 'twas hid beneath the snow.

5 Then if cloudy days should shade us,
 Let us wait for brighter skies ;
 And if evil should invade us,
 Look for good in its disguise.

SEVEN GREAT TOWNS.

120.—KEY D. Round for three parts.

{ d ¹ :— :s	s :l :ta	l :— :t	d ¹ :— :s
{ Seven great	towns of	Greece, 'tis	said, Claimed
* { m :— :s	ta :l :s	f :— :f	m :— :s
{ Ho - mer's	birth, when	he was	dead, Thro'
{ d ¹ :— :m	m :f :m	f :r :s	d :— :—
{ which a -	live, he	begged his	bread.

A FIDDLER ONCE WAS STROLLING.

(THE POWER OF MUSIC)

121.—KEY A. *Allegretto*.

A. J. FOXWELL.

{	:s_1		$\text{d} \text{ :- } \text{d}$		$\text{d} \text{ :r}$		$\text{d} \text{ :t}_1$		$\text{l}_1 \text{ :s}_1$		$\text{d} \text{ :- } \text{t}_1$		$\text{d} \text{ :m}$	}
1. A			fid	-	dler	once	was	stroll	-	ing	be	-	side	the riv - er
{	:s_1		$\text{m}_1 \text{ :- } \text{m}_1$		$\text{m}_1 \text{ :f}_1$		$\text{m}_1 \text{ :r}_1$		$\text{f}_1 \text{ :f}_1$		$\text{m}_1 \text{ :- } \text{r}_1$		$\text{m}_1 \text{ :d}$	}

{	$\text{r} \text{ :-}$:-		:s_1		$\text{d} \text{ :-}$:-		:t_1		$\text{l}_1 \text{ :-}$		$\text{r} \text{ :-}$	}
Nile			(O				Mu	-	-		sic		is		a	
{	$\text{d} \text{ :-}$		t_1		:s_1		$\text{m}_1 \text{ :r}_1$		$\text{m}_1 \text{ :s}_1$		$\text{s}_1 \text{ :-}$		$\text{f}_1 \text{ :-}$			}

{	$\text{d} \text{ :-}$		t_1		:-		$\text{d} \text{ :-}$:s_1		$\text{d} \text{ :- } \text{d}$		$\text{d} \text{ :r}$	}
won	-		-				der !)				When	af	-	ter him there
{	$\text{m}_1 \text{ :-}$		r_1		:-		$\text{m}_1 \text{ :-}$:s_1		$\text{m}_1 \text{ :- } \text{m}_1$		$\text{m}_1 \text{ :f}_1$	}

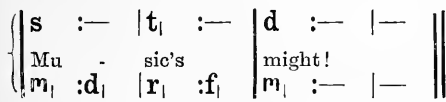
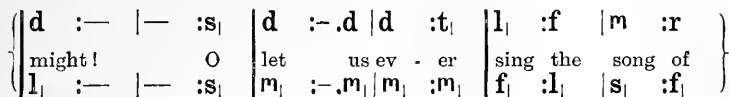
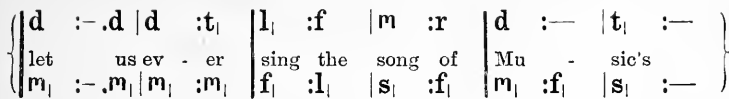
{	$\text{d} \text{ :t}_1$		$\text{l}_1 \text{ :s}_1$		$\text{d} \text{ :- } \text{t}_1$		$\text{d} \text{ :m}$		$\text{r} \text{ :-}$:-		:s_1	}
hūm	-		ber'd a		hun	-	gry cro	-	co	-	dile,		(O	
{	$\text{m}_1 \text{ :-}$		$\text{f}_1 \text{ :f}_1$		$\text{m}_1 \text{ :- } \text{r}_1$		$\text{m}_1 \text{ :d}$		$\text{d} \text{ :-}$		t_1		:s_1	}

{	$\text{d} \text{ :-}$:-		:t_1		$\text{l}_1 \text{ :-}$		$\text{r} \text{ :-}$		$\text{d} \text{ :-}$		$\text{t}_1 \text{ :-}$	}
Mu	-		-		sic		is		a		won	-		
{	$\text{m}_1 \text{ :r}_1$		$\text{m}_1 \text{ :s}_1$		$\text{s}_1 \text{ :-}$		$\text{f}_1 \text{ :-}$:-		$\text{m}_1 \text{ :r}_1$		$\text{s}_1 \text{ :f}_1$	}

{	$\text{d} \text{ :-}$:s_1		$\text{m} \text{ :- } \text{m}$		$\text{m} \text{ :m}$		$\text{f} \text{ :f}$:-		:m	}
der !)			The		beast	prepar'd	to		gob - ble,			(O		
{	$\text{m}_1 \text{ :-}$:s_1		$\text{d} \text{ :- } \text{d}$		$\text{d} \text{ :d}$		$\text{l}_1 \text{ :l}_1$:-		:s_1	}

{	$\text{r} \text{ :- } \text{r}$		$\text{r} \text{ :r}$		$\text{s} \text{ :-}$:-		:s_1		$\text{m} \text{ :- } \text{m}$		$\text{m} \text{ :m}$	}
gra	.	cious, what a	sight !)		The	man	was in		a					
{	$\text{f}_1 \text{ :- } \text{f}_1$		$\text{f}_1 \text{ :f}_1$		$\text{m}_1 \text{ :-}$:-		:s_1		$\text{d} \text{ :- } \text{d}$		$\text{d} \text{ :d}$	}

{	$\text{f} \text{ .f}$		$\text{m} \text{ :-}$		$\text{r} \text{ :- } \text{r}$		$\text{r} \text{ :r}$		$\text{s} \text{ :-}$:-		:s_1	}
hob - ble,	(O		mer	-	cy, what a		plight !)		O					
{	$\text{l}_1 \text{ :l}_1$		$\text{s}_1 \text{ :-}$		$\text{fe}_1 \text{ :- } \text{l}_1$		$\text{d} \text{ :d}$		$\text{t}_1 \text{ :-}$:-		:s_1	}



- 2 The man was so bewilder'd he could not run away,
(O Music is a wonder !)
So he took out his fiddle, and then began to play,
(O Music is a wonder !)
He played his swiftest dances
(O gracious, what a sight !)
To check the beast's advances,
(O mercy, what a plight !)
O let us ever sing the song of Music's might.
- 3 The crocodile, enchanted, could not his feet control,
(O Music is a wonder !)
And strains so mirth inspiring upon his senses stole,
(O Music is a wonder !)
He danced with shake and shudder
(O gracious, what a sight !)
On hinder legs and "rudder,"
(O mercy, what a plight !)
O let us ever sing the song of Music's might !
- 4 Upon the sand he caper'd till he was fit to drop,
(O Music is a wonder !)
The Pyramids he circled, and yet he couldn't stop,
(O Music is a wonder !)
And onward as he straggled,
(O gracious, what a sight !)
Convulsively he waggled,
(O mercy, what a plight !)
O let us ever sing the song of Music's might !
- 6 The fiddler fiddled bravely, without a pause for breath,
(O Music is a wonder !)
Till on the sand before him the monster lay in death,
(O Music is a wonder !)
And then he waved his fiddle,
(O gracious what a sight !)
And hugged it round the middle,
And kissed it with delight !
O let us ever sing the song o' Music's might !

A DONKEY ONCE.

122.—KEY E \flat .

A. J. FOXWELL.

<i>f</i> SOLO.	<i>f</i> CHORUS.	SOLO.
{ .s d ^l .s :s .s l .s :s .s l .s :s .s ,d d .r :m .f }		
{ 1. A donkey once was nearly wild, was nearly wild, And constantly his }		
{ . : : : ,m f .,m :m . : }		

<i>f</i> CHORUS.	SOLO.
{ m .,r :r . ,f m .,r :r . ,s l .s :f .m r :d . }	
{ tail re - viled, his tail re-viled, Be- cause it hung be- hind him. }	
{ : . ,r d .,s :s . : : }	

<i>f</i> CHORUS.
{ . ,d d .,m :m .,s s .,d ^l :d ^l . ,s l .s :f .m r :d . }
{ Ha ha, ho ho, ho ho, ha ha! Be- cause it hung be- hind him. }
{ . ,d d .,d :d .,m m .m :m . ,m f .m :r .d s :d . }

- 2 And so he was |: resolved to try, :||
 Upon his head ||: to make it lie, :||
 Tho' thus it hung behind him.
 Ha ha, &c.
- 3 But how to do it ||: puzzled him, :||
 How could he change ||: by such a whim :||
 The tail that hung behind him?
 Ha ha, &c.
- 4 At last he thought ||: with look profound :||
 He might reverse, ||: by jumping round, :||
 The tail that hung behind him.
 Ha ha, &c.
- 5 He gave a twirl, | : with a motion quick :||
 But there he found ||: his tail would stick :||
 For still it hung behind him!
 Ha ha, &c.
- 6 So then he sprang ||: as quickly back, :||
 'Twas all in vain, ||: alack! alack! :||
 The tail yet hung behind him.
 Ha ha, &c.
- 7 He turned him left, ||: he turned him right, :||
 He pranced about ||: with all his might, :||
 Yet there it hung behind him!
 Ha ha, &c.
- 8 He did no harm |: he did no good, :||
 For, just as when |: he quiet stood, :||
 The tail now hangs behind him!
 Ha ha, &c.

WOULD YOU CHEST AND LIMB EXPAND.

(GYMNASTIC SONG.)

124.—KEY B. \flat

A. J. FOXWELL.

{	s ₁ „s ₁ :m ₁ s ₁	d s ₁ :m	s ₁ „s ₁ :m ₁ s ₁	d s ₁ :m	}
	Would you chest &	limb ex - pand ?	Join the gay gym-	nas tic band !	
{	m ₁ „m ₁ :d ₁ m ₁	m ₁ s ₁ :d	m ₁ „m ₁ :d ₁ m ₁	m ₁ s ₁ :d	}

{	m r :l ₁ r	r d :s ₁	m r :d l ₁	s ₁ .t ₁ :s ₁	}
	Stretch the muscle	strain the nerve,	Make the bod-y	bend and curve.	
{	s ₁ .f ₁ :f ₁ f ₁	m ₁ m ₁ :m ₁	fe fe :fe fe	s ₁ .r ₁ :s ₁	}

{	s ₁ „s ₁ :r	s ₁ „s ₁ :m	f „m :r m f	s :m	}
	Tra la la,	Tra la la,	Tra la la la	la,	
{	s ₁ „s ₁ :t ₁	s ₁ „s ₁ :d	r „d :t ₁ d r	m :d	}

{	s ₁ „s ₁ :r	s ₁ „s ₁ :m	r „m :f r	d :	
	Tra la la,	Tra la la,	Tra la la la	la.	
{	s ₁ „s ₁ :t ₁	s ₁ „s ₁ :d	t ₁ „d :r s ₁	m ₁ :	

2 Twist upon the flying swing,
Upward leap and backward spring,
Learn the summersault to throw,
Twirl upon th' elastic toe.

Tra la la, etc.

3 So from active exercise,
Health and pleasure will arise,
While our frames we thus prepare,
Future loads in life to bear.

Tra la la, etc.

4 For the body and the mind
So completely are entwined,
That if one is made to rue,
Soon the other suffers too.

Tra la la, etc.

5 Let us then with all our might
Strive to keep the body right;
Joining gaily heart and hand,
With the great gymnastic band.

Tra la la, etc.

GAY LITTLE DANDELION.

125.—KEY E_b

B. C. UNSELD.

{	s	:m	f		s	.,l	:s		d	:r	.,r		m	:—	}
	1. Gay	lit - tle			Dan-de - lion,				lights	up the			meads,		
{	m	:d	.r		m	.,f	:m		d	:t _l	.,t _l		d	:—	}

{	s	:m	f		s	.,l	:s		r	.t	:t	.,l		s	:—	}
	Swings	on her			ten - der foot				tell	- ing her			beads ;			
{	m	:d	.r		m	.,f	:m		r	.s	:fe	.,fe		s	:—	}

{	s	:r	.m		f	.,m	:r		s	:l	.,l		t	:—	}
	Lists	from the			rob - in's note				pour'd	from a			bove,		
{	t _l	:t _l	.d		r	.,d	:t _l		t _l	:d	.,d		r	:—	}

{	t	:l	.t		d ^l	.,m	:m		fe	:m	.,fe		s	:—	}
	Wise	lit - tle			Dan-de - lion				cares	not for			love.		
{	r	:f	.f		m	.,d	:d		r	:d	.,d		t _l	:—	}

{	s	:m	f		s	.,l	:s		d	:r	.,r		m	:—	}
	Gay	lit - tle			Dan-de - lion				lights	up the			meads.		
{	m	:d	.r		m	.,f	:m		d	:t _l	.,t _l		d	:—	}

Ritard.

{	d ^l	:t	.l		s	.,f	:m		s	:r	.,m		d	:—	
	Swings	on her			slen-der foot,				tell	- ing her			beads.		
{	m	:s	.f		m	.,r	:d		t _l	:t _l	.,t _l		d	:—	

2 Cold lie the daisy banks clad but in green,
 Where in the May's agone bright hues were seen ;
 Wild pinks are slumbering, violets decay,
 True little Dandelion greeteth the way.
 Gay little, etc.

3 Brave little Dandelion, fast falls the snow,
 Bending the daffodills—haughty head bow ;
 Under the fleecy tent, careless of cold,
 Blithe little Dandelion counteth her gold.
 Gay little, etc.

EXERCISES IN TIME.

(TRIPLETS).

126.—KEY D.

	\dot{d} TAA	\dot{d} TAA	$\dot{d}, \dot{d}, \dot{d}$ taa-tai-tee TAA	\dot{d} TAA	\dot{d} :— TAA -AA	$\dot{d}, \dot{d}, \dot{d}$ TAA taa-tai-tee	\dot{d} :— TAA -AA	—	
A	s	m	m, m, m	s	\dot{d} :—	s	s, l, t	\dot{d} :— —	
B	\dot{d}	m	\dot{d}, r, m	f	r	s :—	l	m, f, r	\dot{d} :— —
C	m	\dot{d}	r, \dot{d}, t	\dot{d}	s	l :—	s	f, m, r	\dot{d} :— —

127. KEY F.

	\dot{d} TAA	\dot{d} TAA	\dot{d}, \dot{d} taa-ai-tee TAA	\dot{d} TAA	\dot{d}, \dot{d} taa-ai-tee TAA -AA	\dot{d} :— TAA	\dot{d}, \dot{d} taa-ai-tee TAA	—
A	s	m	r	\dot{d}, t	\dot{d}	r	s, f	m :— s f, r \dot{d}
B	\dot{d}	s	m	f, s	l	f	t, t	\dot{d} :— m r, m \dot{d}
C	m	f	r	\dot{d}, r	m	s	f, r	s :— r \dot{d}, t \dot{d}

128.—KEY G.

	\dot{d} TAA	\dot{d} TAA	\dot{d}, \dot{d} -aa-tai-tee TAA	\dot{d} :— -AA	\dot{d} TAA	\dot{d}, \dot{d} -aa-tai-tee TAA	$\dot{d}, \dot{d}, \dot{d}$ taa-tai-tee TAA	\dot{d} :— -AA	—
A	s	\dot{d}	\dot{d}, \dot{d}	m :—	s	\dot{m}, \dot{d}	r	s, f, r	m :— —
B	m	r	\dot{m}, f	m :—	s	\dot{f}, r	s	s, l, s	\dot{d} :— —
C	\dot{d}	f	\dot{s}, l	s :—	l	\dot{s}, f	m	f, m, r	m :— —

TUNE EXERCISES.

(THREE PARTS).

129.—KEY B \flat

{	s	\dot{d} :—	t	\dot{d}	r	m	f :—	f	m :—		
	m	m :—	f	m	s	s	l	t	t		\dot{d} :—
	\dot{d}	\dot{d} :—	r	\dot{d}	t	\dot{d}	f	s	s		\dot{d} :—

130.—KEY F.

{	m	m :—	f	s :—	s	l :—	t	\dot{d} :—	
	\dot{d}	\dot{d} :—	r	m :—	\dot{d}	f :—	r	m :—	
	\dot{d}	\dot{d} :—	s	\dot{d} :—	m	f :—	s	\dot{d} :—	

DOWN WHERE THE BLUE-BELLS GROW.

131.—KEY D.

{	<u>d</u>	<u>m</u>	<u>f</u>	<u>m</u>	<u>f</u>	<u>s</u>	<u>m</u>	<u>l</u>	<u>d</u>	<u>t</u>	<u>l</u>	<u>s</u>	<u>m</u>	<u>f</u>	<u>s</u>	<u>m</u>	<u>f</u>	}
1. I	know	a	spot	which	oft	I	deem'd	of	ru	-	ral	haunts	most					
{	<u>d</u>	<u>d</u>	<u>r</u>	<u>d</u>	<u>r</u>	<u>m</u>	<u>d</u>	<u>f</u>	<u>l</u>	<u>s</u>	<u>f</u>	<u>m</u>	<u>d</u>	<u>r</u>	<u>m</u>	<u>d</u>	<u>r</u>	}

{	<u>r</u>	<u>:-</u>	<u>:-</u>	<u>r</u>	<u>m</u>	<u>f</u>	<u>m</u>	<u>f</u>	<u>s</u>	<u>m</u>	<u>l</u>	<u>d</u>	<u>t</u>	<u>l</u>	<u>s</u>	<u>m</u>	}
fair,				And	I	have	thought	that	heav'n's	light	beam'd	with					
{	<u>t</u>	<u>:-</u>	<u>:-</u>	<u>t</u>	<u>d</u>	<u>r</u>	<u>d</u>	<u>r</u>	<u>m</u>	<u>d</u>	<u>f</u>	<u>l</u>	<u>s</u>	<u>f</u>	<u>m</u>	<u>d</u>	}

{	<u>r</u>	<u>t</u>	<u>l</u>	<u>s</u>	<u>fe</u>	<u>l</u>	<u>s</u>	<u>fe</u>	<u>s</u>	<u>:-</u>	<u>:-</u>	<u>s</u>	<u>f</u>	<u>l</u>	<u>s</u>	<u>f</u>	<u>m</u>	<u>s</u>	}
brighter	sun-shine	there;							It	is	a	cool	se	-					
{	<u>t</u>	<u>r</u>	<u>d</u>	<u>d</u>	<u>t</u>	<u>:-</u>	<u>:-</u>	<u>t</u>	<u>r</u>	<u>f</u>	<u>m</u>	<u>r</u>	<u>d</u>	<u>m</u>				}	

{	<u>f</u>	<u>l</u>	<u>s</u>	<u>f</u>	<u>m</u>	<u>s</u>	<u>l</u>	<u>d</u>	<u>t</u>	<u>l</u>	<u>s</u>	<u>m</u>	<u>r</u>	<u>:-</u>	<u>:-</u>	<u>r</u>	}
ques-ter'd	vale,	where	qui-et	brooklets	flow,				And								
{	<u>r</u>	<u>f</u>	<u>m</u>	<u>r</u>	<u>d</u>	<u>m</u>	<u>f</u>	<u>l</u>	<u>s</u>	<u>f</u>	<u>m</u>	<u>d</u>	<u>t</u>	<u>:-</u>	<u>:-</u>	<u>t</u>	}

{	<u>m</u>	<u>f</u>	<u>m</u>	<u>f</u>	<u>s</u>	<u>m</u>	<u>l</u>	<u>d</u>	<u>t</u>	<u>l</u>	<u>s</u>	<u>:</u>	<u>d</u>	<u>m</u>	<u>f</u>	<u>s</u>	<u>l</u>	<u>d</u>	}
oft	is	heard	the	ring-dove's	wail				Down	where	the	bluebells							
{	<u>d</u>	<u>r</u>	<u>d</u>	<u>r</u>	<u>m</u>	<u>d</u>	<u>f</u>	<u>l</u>	<u>s</u>	<u>f</u>	<u>m</u>	<u>:</u>	<u>d</u>	<u>d</u>	<u>r</u>	<u>m</u>	<u>f</u>	<u>m</u>	}

{	<u>r</u>	<u>:-</u>	<u>:-</u>	<u>r</u>	<u>m</u>	<u>f</u>	<u>m</u>	<u>f</u>	<u>s</u>	<u>m</u>	<u>l</u>	<u>d</u>	<u>t</u>	<u>l</u>	<u>s</u>	<u>:</u>	}
grow,				And	oft	is	heard	the	ring-dove's	wail							
{	<u>t</u>	<u>:-</u>	<u>:-</u>	<u>t</u>	<u>d</u>	<u>r</u>	<u>d</u>	<u>r</u>	<u>m</u>	<u>d</u>	<u>f</u>	<u>l</u>	<u>s</u>	<u>f</u>	<u>m</u>	<u>:</u>	}

CHORUS. Quicker.

{	<u>d</u>	<u>m</u>	<u>f</u>	<u>s</u>	<u>l</u>	<u>s</u>	<u>d</u>	<u>:-</u>	<u>:-</u>	<u>s</u>	<u>s</u>	<u>s</u>	<u>s</u>	<u>s</u>	}
Down	where	the	bluebells	grow,					Down	where	the	bluebells			
{	<u>m</u>	<u>d</u>	<u>r</u>	<u>m</u>	<u>f</u>	<u>t</u>	<u>d</u>	<u>:-</u>	<u>:-</u>	<u>m</u>	<u>m</u>	<u>m</u>	<u>m</u>	<u>m</u>	}

{	s :—	—	:s .s	s :s .s	s :s	s :—	—	:s	}
	grow,		In the	vale where the	bluebells	grow,		I	
	m :—	—	:m .m	f :f .f	f :f	f :—	—	:s	}

{	m ^l :r ^l	d ^l :t .t	l :s	f :m	r :d .d	t _l :l _l	}
	love to	stray at the	close of	day	Down where the	bluebells	
	s :f	m :m .m	f :m	r :d	r :d .d	t _l :l _l	}

{	s _l :s	—	:s	s :s	s :s .s	l :l	l :—	}
	grow,		I	love to	stray at the	close of	day	
	s _l :t _l	—	:f	m :m	m :m .m	f :f	f :—	}

{	s :d ^l .d ^l	t :r ^l	d ^l :—	—	:—	
	Down where the	bluebells	grow.			
	m :m .m	r :f	m :—	—	:—	

- 1 I oft at twilight's early shade to that sweet spot repair,
 And think, 'mid beauties heav'n has made of dear ones resting there;
 'Twas there first dawn'd my early love, and all of joy below,
 And so I oft at twilight rove down where the blue-bells grow,
 And so I oft at twilight rove down where the blue-bells grow.
 Down where the, etc.

HOURS OF EVENING.

132.—KEY F. *Softly.*

{	s :—	l :—	s :—f	m :f	s :—	l :—	s :—f	m :f	}
	1. Hours of		eve -	ning,	calm	and	love -	ly,	
	r. All to		sol -	emn,	rap -	ture	move	me,	
	m :—	f :—	m :—r	d :r	m :—	f :—	m :—r	d :r	}
	d :—	d :—	d :—	d :—	d :—	d :—	d :—	d :—	}

C.t.

f.F.

D.C.

{	sd ^l :—	d ^l :—	r ^l :—	m ^l :f ^l	m ^l :—	r ^l :—	d ^l s :—	—	:	}
	Twilight	songs	so	soft	and	clear;				
	Earth re -	cedes	and	heav'n	is	near.				
	m ^l :—	s :—	t :—	d ^l :r ^l	d ^l :—	t :—	sr :—	—	:	
	df :—	m :—	s :—	d :f	s :—	—	f	mt :—	—	:

S: *pp**cresc.*

r :-m	r :m	f :-s	f :-	m :-f	m :f	s :-l	s :-
Stars of	night so	bright a -	bove me,				
r. Light my	way to	those that	love me,				
t ₁ :-d	t ₁ :d	r :-m	r :-	d :-r	d :r	m :-f	m :-
s ₁ :-	s ₁ :-	s ₁ :-	s ₁ :-	d :-	d :-	d :-	d :-

d ^f :t	l :s	d ^f :l	s :f	m :-	r :-	d :-	— :
Shin - ing	as from	realms of	bliss;				
Now in	fair - er	worlds than	this.				
l :s	f :m	l :f	m :r	d :-	t ₁ :s ₁	s ₁ :-	— :
d :-	d :-	f ₁ :-	— :f ₁	s ₁ :-	— :f ₁	m ₁ :-	— :

D.S.

Hymns ascending, voices blending
 There with angel song of praise,
 Here in rapt devotion bending,
 Thoughts serene to heaven we raise.
 Here awhile in sweet communion,
 With the dear ones gone before;
 There rejoice in happy union,
 Singing, praising evermore.

THE RED, WHITE, AND BLUE.

133.—KEY G. *Spirited.* M. 88.

ENGLISH AIR.

s ₁	d	:d	,d	r	s	,f	m	.d	:-	s ₁
1. Bri -	tan -	nia	the	pride	of the	o -	cean,			The
s ₁	d	:d	,d	r	t ₁	,t ₁	d	.s	:-	s ₁
s ₁	d	:d	,d	r	s ₁	,s ₁	s ₁	.m ₁	:-	m ₁

l ₁	:l	.s	f	.m	:r	.d	d	:-	t ₁	: D.t.
home	of	the	brave	and the	free,					The
f ₁	:f	.m	r	.d	:r	.re	m	:-	r	: D.t.
f ₁	:f ₁	.s ₁	l ₁	:f ₁	.fe ₁	s ₁	:-	—	—	: D.t.

s	:s .s	s	:l ,t	d ^l .s :—	d ^l
shrine	of the	sail -	or's de -	vo - tion,	No
m	:m .m	f	:f ,f	s .m :—	:s
d	:d .d	r	:r ,r	m .d :—	:m

f.G.

t .l	:s .f	m .r	:s ,t _l	d :—	:d s _l .s _l
land	can com- pare	un-to	thee!		Thy
f	:m .r	d .t _l	:f ,f	m :—	:d s _l .s _l
f	:d .d	s _l	:s _l ,s _l	d :—	:d s _l .s _l

r	:r .r	d .t _l	:l _l .s _l	s _l .d :—	:d ,r
man -	dates make	he -	roes as-semble,		With
r	:r .r	d .t _l	:l _l .s _l	s _l .d :—	:d ,d
r	:r .r	d .t _l	:l _l .s _l	s _l .d :—	:d ,d

m	:m .m	f .m	:r .d	r :—	:s _l .s _l
vic -	t'ry's bright	lau -	rels in	view,	Thy
d	:d .d	d	:d .d	t _l :—	:s _l .s _l
d	:d .d	l _l .s _l	:fe _l .l _l	s _l :—	:s _l .s _l

s .s	:s .s	f .m	:r .d	t _l .l _l :	l :— ,s
ban-ners	make	ty -	ran-ny	tremble,	When
m .m	:m .m	r .d	:t _l .l _l	s _l .f _l :	r .m :fe .s
d .d	:d .d	d	:r _l .m _l	f _l .f _l :	fe _l .s _l :l _l .t _l

p

s ,m	:d ,l _l	s _l	:l _l ,t _l	d :—	:t _l .d
borne	by the	red,	white, and	blue,	When
m	:d ,l _l	s _l	:l _l ,t _l	d :—	:s _l .l _l
d	:l _l ,l _l	s _l	:l _l ,t _l	d :—	:

{	r	:r	.,r	r	:s	.,f	m	:—		<i>f</i>	:t _l	.d	}	
	borne	by	the	red,	white,	and	blue,							
	t _l	:t _l	.,t _l	t _l	:r	.,r	d	:—		:s _l				
	:			f:t _l	d	:s	.,s	m	:r	.d				
				1	When	borne	by	the	red,	white,	and			

{	r	:r	.,r	r	:s	.,f	m	:—		<i>m</i>	:d	.m	}	
	borne	by	the	red,	white,	and	blue,							
	t _l	:t _l	.,t _l	t _l	:t _l	.,t _l	d	:—		:d	.d	Thy		
	s _l	:—	.s _l	s _l	:s _l	.,s _l	d	:—		:d	.d			
	blue,		the	red,	white,	and	blue.							

{	s	.s	:s	.s	f	.m	:r	.d	t _l	.l	:	<i>ff</i>	l	:—	.,s	}
	ban-ners	make	ty	-	ran	-ny	tremble,									
	m	.m	:m	.m	d	:s _l	.s _l	f	.f	:	d	:—	When			
	d	.d	:d	.d	l	.s _l	:f	.m	f	.f	:	fe	:—			

{	s	.,m	:d	.,l	s _l	:m	.,r	d	:—	—	<i>rall</i>	}	
	borne	by	the	red,	white,	and	blue.						
	m	.,d	:l	.,l	s _l	:t _l	.,t _l	d	:—	—			
	s _l	:l	.,fe	s _l	:s _l	.,s _l	d	:—	—				

- 2 When war spread its wide desolation,
 And threatn'd our land to deform,
 The ark then of freedom's foundation,
 Britannia, rode safe through the storm;
 With her garlands of vict'ry around her,
 When so nobly she bore her brave crew,
 With her flag floating proudly before her,
 The boast of the red, white, and blue.
 The boast of the red, white, and blue,
 The boast of the red, white, and blue,
 With her flag floating proudly before her,
 The boast of the red, white, and blue.

TO ALL YOU LADIES.

134.—KEY A₂. *With animation.*

DR. CALLCOTT.

Words by the EARL OF DORSET.

{	:s ₁	d :d	d :d	d :-d	d :m	r :r	r :r	}
1. To	all	you	la -	dies	now	on land,	We	men at sea in -
{	:s ₁	m ₁ :l ₁	s ₁ :f ₁	m ₁ :-f ₁	s ₁ :d	t ₁ :l ₁	s ₁ :l ₁	}
{	:s ₁	d ₁ :f ₁	m ₁ :r ₁	d ₁ :-r ₁	m ₁ :d	s ₁ :d ₁	t ₁ :l ₁	}
{	r :-	m	f :f	m :m	l :l	s :s		}
dite;		But	first	would	have	you	un - der - stand	How
{	t :-	d	d :d	d :d	d :d	d :d	d :d	}
{	s :-	d.t ₁	l ₁ :l ₁	s ₁ :s ₁	f ₁ :f ₁	m ₁ :m ₁		}
{	f :m	s.f	m.r	d :-	d.t ₁	l ₁ :l ₁	s ₁ :d.t ₁	}
hard it	is	to	write;	The	mu - ses	now,	and	
{	t ₁ :d	m.r	d.t ₁	d :-	m ₁	f ₁ :f ₁	m ₁ :s ₁	}
{	r ₁ :d ₁	f ₁ :s ₁	d ₁ :-	d ₁	d ₁ :d ₁	d ₁ :d ₁	d ₁ :d ₁	}
{	l ₁ :l ₁	s ₁ :d	t ₁ :d	r :m	r :-m	r :r		}
Nep - tune	too,	We	must im -	plore	to	write to	you, to	
{	f ₁ :f ₁	m ₁ :s ₁	s ₁ :s ₁	s ₁ :d	t ₁ :-d	t ₁ :t ₁	t ₁ :t ₁	}
{	d ₁ :d ₁	d ₁ :m ₁	r ₁ :d ₁	t ₂ :d ₁	s ₁ :-s	s ₁ :s ₁	s ₁ :s ₁	}
{	m :-	fe :-	s :-	s ₁ .s ₁	d :d	r :f		}
write	to	you,	With a	fa	la	la	la	
{	d :-	l ₁ :-	t ₁ :-	s ₁ .s ₁	m ₁ :m ₁	s ₁ :s ₁	s ₁ :s ₁	}
{	d ₁ :-	r ₁ :-	s ₁ :-	:	:	:	:	}
{	m :-f	s :s.s	s :-	— :-	— :-	— :-	s :s	}
la	la	la,	With a	fa			With a	
{	d :-r	m :s ₁ .s ₁	fa	d :d	r :r	m :-f	s :m.m	}
			fa	la	la	la	la,	
{	:	s ₁ .s ₁	m ₁ :m ₁	s ₁ :s ₁	d :-r	m :d.d		}

s.l :l.l l :l.l	fe.s:s.s s :s.s	s.l :s.f m :r
fa la la la la, With a	fa la la la la, With a	fa la la la la la
m.f:f.f f :f.f	re.m:m.m m :m.m	m.f:m.r d :t
f :f l :l.l	d :d d :d.d	f :f s :s

f CHORUS

d :— — :s.s	d :d r :r	m :— .f s :s.s
la, With a	fa la la la	la la la With a
d :— — :s.s	m :m s :s	d :— .r m :s.s
d :— — :	:	:

s :— — :—	— :— — :s.s	s.l :l.l l :l.l
fa	With a	fa la la la la With a
d :d r :r	m :— .f s :m.m	m.f:f.f f :f.f
fa la la la	la la la,	
m :m s :s	d :— .r m :d.d	f :f l :l.l

fe.s:s.s s :s.s	s.l :s.f m :r	d :— —
fa la la la la With a	fa la la la la la	la.
re.m:m.m m :m.m	m.f :m.r d :t	d :— —
d :d d :d.d	f :f s :s	d :— —

- 2 For though the muses should prove kind,
 And fill our empty brain,
 Yet if rough Neptune rouse the wind,
 To wave the azure main,
 Our papers, pens, and ink and we,
 Roll up and down in ships at sea.
 With a fa la la, etc.

- 3 Then if we write not by each post,
 Think not we are unkind;
 Nor yet conclude our ships are lost
 By Dutchmen or by wind;
 Our tears we'll send a speedier way—
 The tide shall bring them twice a day.
 With a fa la la, etc.

- 4 Let wind and weather do its worst,
 Be ye to us but kind;
 Let Dutchmen vapour, Spaniards curse,
 No sorrow shall we find;
 'Tis then no matter how things go,
 Or who's our friend, or who's our foe.
 With a fa la la, etc.

GENTLY EVENING BENDETH.

135.—KEY B \flat *Sweetly.*

C. H. RINK.

{	m	:m		r	:r		d	:—		s ₁	:—		l ₁	:t ₁		d	:m	}
	1.	Gently		eve	.	ning	bend	-		eth,			O	-	ver	vale	and	
{	d	:d		t ₁	:s ₁		s ₁	:—		m ₁	:—		f ₁	:f ₁		s ₁	:d	}
{	d ₁	:m ₁		s ₁	:f ₁		m ₁	:—		d ₁	:—		f ₁	:r ₁		m ₁	:d ₁	}

{	r	:—		—	:		m	:m		f	:m		r	:—		s	:—	}
	hill,						Soft-ly			peace	de -		scend	-		eth,		
{	t ₁	:—		—	:		d	:d		r	:d		t ₁	:—		d	:ta ₁	}
{	s ₁	:—		—	:		d	:l ₁		r ₁	:m ₁ ,f ₁		s ₁	:f ₁		m ₁	:—	}

{	d	:f		m	:r		d	:—		—	:	
	And the			world is			still.					
{	l ₁	:r		d	:s ₁		m ₁	:—		—	:	
{	f ₁	:r ₁		s ₁	:s ₁		d ₁	:—		—	:	

2 Save the woodbrook's gushing,
 All things silent rest;
 Hear its restless rushing,
 On t'ward ocean's breast,

3 And no evening bringeth,
 To its life release;
 And no sweet bell ringeth,
 O'er its wavelets peace.

4 Restless thus life floweth,
 Striveth in my breast;
 God alone bestoweth
 Tranquil evening rest.

THE SLEIGH BELLS.

136.—KEY C. *Beating twice.*

DR. HARPER.

A. T. CRINGAN.

{	s	:fe	:s		m	:—	:m		m	:re	:m		s	:—	:r.m	}
	1.	Merri	-	ly	ring		the		sil	-	-	ver	bells,		As	
{	m	:re	:m		d	:—	:d		d	:t	:d		t ₁	:—	:t ₁ .d	}

{	f	:—,m	:f		t	:—	:l		s	:—	:—		—	:—	:s	}
	o'er		the	glebe			we		glide,						How	
{	r	:—,de	:r		f	:—	:f		m	:—	:—		—	:—	:m	}

{	d ^l :t :d ^l		r ^l :— :r ^l		m ^l :r ^l :d ^l		t :— :l l	}
	cheer-i - ly		crisp		old		win - - ter feels	As
	m :re :m		f :— :fe		s :fe :l		j :— :f.f	

{	s :— :d ^l		t ^l :l :s		d ^l :— :— — :— :s	}
	in his		breath		we	ride:
	m :— :m		f :f		f	m :— :— — :— :m

{	s :s :s		d ^l :— :s		s :s :s		d ^l :— :s.s	}
	Briskly		we		go,		skimming the snow,	So
	m :m :m		m :— :m		f :f :f		m :— :m.m	

{	d ^l :t :d ^l		r ^l :d ^l :r ^l		m ^l :— :— — :— :s.s	}
	soft in its		pu - - ri -		ty;	How
	i :s :l		t :l :s		d ^l :— :— — :— :m.m	

{	d ^l :d ^l :d ^l		r ^l :r ^l :r ^l		m ^l :r ^l :m ^l		f ^l :— :m ^l .r ^l	}
	joy - ous		to hear		the		sleigh - bells' cheer, On their	
	m :m :m		f :f :f		s :fe :s		l :— :s.f	

{	d ^l :l :f ^l		m ^l :m ^l :r ^l		d ^l :— :— — :— :—	}
	frol-ic - some		win - try		glee.	
	m :f :l		s :s :f		m :— :— — :— :—	

2 Merrily ring the silver bells

As we laugh at the pinching cold,
 For warm is our hearts it bracingly tells
 Of a cheer more precious than gold,
 As onward we sweep, while the pines at us peep,
 From enshrinement of maple and thorn,
 Till at last we draw rein in the pleasant demesne
 Where greetings sweet friendships adorn.

MERRILY SINGS THE LARK.

137.—KEY B \flat

BRADBURY.

{ s ₁ „s ₁ :s ₁ „s ₁ d 1 Merry sings the lark m ₁ „m ₁ :m ₁ „m ₁ m ₁ d ₁ „d ₁ :d ₁ „d ₁ d ₁	:s ₁ „s ₁ d at the break of day, :m ₁ „m ₁ s ₁ :d ₁ „d ₁ m ₁	:r :t ₁ :s ₁	m d d	:m ₁ m ₁ m ₁ Tra la la :d ₁ d ₁ d ₁ :
---	---	--	-----------------	--

{ r la, t ₁ :s ₁ s ₁ s ₁ s ₁ Tra la la la,	: : : :	 	:r r r d Tra la la la, :t ₁ t ₁ t ₁ d : :d ₁ d ₁ d ₁ d ₁ Tra la la la.	: : : :	 	: : : :
--	------------------	----------------	--	------------------	----------------	------------------

{ s ₁ „s ₁ :s ₁ „s ₁ d Hear her as she sings her m ₁ „m ₁ :m ₁ „m ₁ m ₁ d ₁ „d ₁ :d ₁ „d ₁ d ₁	:s ₁ :m ₁ :d ₁	d mer - ry lay, :m ₁ :d ₁	:r :t ₁ :s ₁	m d d	:m ₁ m ₁ m ₁ Tra la la :d ₁ d ₁ d ₁ :
--	---	--	--	-----------------	--

{ r la. t ₁ :s ₁ s ₁ s ₁ s ₁ Tra la la la,	: : : :	 	:r r r d Tra la la la, :t ₁ t ₁ t ₁ d : :d ₁ d ₁ d ₁ d ₁ Tra la la la,	: : : :	 	: : : :
--	------------------	----------------	--	------------------	----------------	------------------

{ r r r :r „r f Tra la la la la la, s ₁ s ₁ s ₁ :s ₁ „s ₁ s ₁ s ₁ :s ₁ s ₁ s ₁ s ₁ :s ₁ Tra la la la la la,	:— :— :— :—	d d d :d „d m Tra la la la la la, m ₁ m ₁ m ₁ :m ₁ „m ₁ s ₁ d :d d d d :d Tra la la la la la,	: : : :
--	----------------------	---	------------------

$\left\{ \begin{array}{l} s, s, s : m \\ \text{Tra la la la,} \\ s, s, s : s \\ d, d, d : d \end{array} \right.$	$\left\{ \begin{array}{l} f, f, f : r \\ \text{Tra la la la,} \\ l, l, l : l \\ f, f, f : f \end{array} \right.$	$\left\{ \begin{array}{l} d, d, d : t, t, t \mid d \\ \text{Tra la la la la la la.} \\ s, s, s : s, s, s \mid m \\ m, m, m : s, s, s \mid d \end{array} \right.$	$\begin{array}{l} : - \\ : - \\ : - \\ : - \end{array}$	$\left\ \begin{array}{l} \\ \\ \\ \end{array} \right\ $
--	--	--	---	--

2 Rouse ye, rouse ye now at the morning call,

Tra la la la la, tra la la,

Rouse, ye idle dreamers, one and all,

Tra la la la, tra la la.

Tra la la, etc.

3 Health and strength are found in the morning air,

Tra la la la, tra la la,

Beauty, youth and life in nature fair,

Tra la la la tra la la.

Tra la la, etc.

FIFTH STEP.

EXERCISES IN MINOR MODE.

138. KEY C.

$m \mid l : l \mid se : l \mid d' : d' \mid t : r' \mid d' : t \mid l : se \mid l : - \mid - \parallel$

139.—KEY A.

$l \mid d : d \mid t : l \mid d : l \mid se : l \mid m : se : l \mid d \mid t : t \mid l \parallel$

140.—KEY D.

$m \mid d : m \mid l : l \mid d' : l \mid m : m \mid t : se \mid l : r \mid m : m \mid l \parallel$

141.—KEY B \flat .

$d \mid l : t : m : m \mid f : m \mid l : t \mid d : l \mid r : t \mid l : se \mid l \parallel$

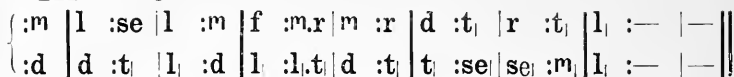
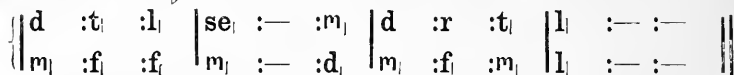
142.—KEY C.

$\left\{ \begin{array}{l} d' \mid d' : r' \mid d' : d' \mid t : se \mid l : d' \mid d' : l \mid l : se \mid l : - \mid - \parallel \\ l \mid l : f \mid m : m \mid r : m \mid l : l \mid m : d \mid f : m \mid l : - \mid - \parallel \end{array} \right.$

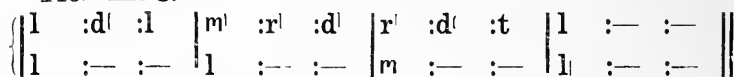
143. KEY A.

$\left\{ \begin{array}{l} d : r : m \mid f : - : m \mid d : r : t : l : - : - \parallel \\ l : t : d \mid l : - : se \mid l : r : m \mid l : - : - \parallel \end{array} \right.$

144.—KEY G.

145.—KEY B \flat .

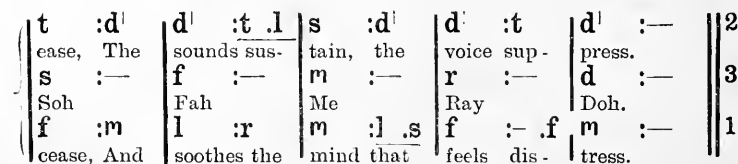
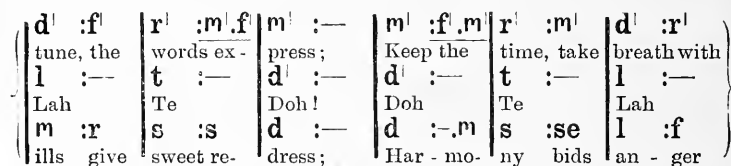
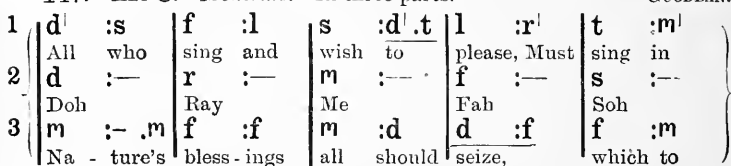
146.—KEY C.



ALL WHO SING.

147.—KEY C. *Moderato*. In three parts.

GOODMAN.



SOLDIER'S FAREWELL.

148. KEY C.

KINKEL.

Arr. by H. CLARK.

p

s	:m.s	d ^l	:-d ^l	d ^l	:t		:s		s	:-d ^l	f ^l	:m ^l	
1. How can I bear to		leave thee,		One	part - ing	kiss	I						
m	:m.m	s	:-s	f	:f		:f		m	:-s	d ^l	:d ^l	
d	:d.d	m	:-m	r	:r		:t _l		d	:-m	l	:s	

m ^l	:r ^l		:d ^l	s	:-l		ta	:ta		ta	:l		:l
give thee,		And	then	whate'er	be-		falls me		I				
d ^l	:t		:s	m	:-f		s	:s		s	:f		:fe
s	:s		:m	d	:-d		d	:d		m	:f		:r

p *express.*

l	:-t		d ^l	:d ^l		d ^l	:t		:s		s	:-	:d ^l
go	where hon - or		calls me.		Fare	well,	fare-						
fe	:-s		l	:l		l	:s		:f		m	:-	:s
r	:-r		r	:r		fe	:s		:r		d	:-	:m

f *fz*

m ^l	:-	:d ^l		d ^l	:-	:l		s	:	:d ^l		f ^l	:-	:m ^l
well,		my own		true	love,		Fare -		well,		fare-			
d ^l	:-	:s		l	:-	:f		m	:	:s		t	:-	:d ^l
s	:-	:m		f	:-	:t _l		d	:	:m		r	:-	:d

p

m ^l	:r ^l	:d ^l		d ^l	:-	:t		d ^l	:-	:	
well,		my own		true	love.						
l	:-	:l		s	:-	:f		m	:-	:	
f	:-	:fe		s	:m	:r		d	:-	:	

2 Ne'er more may I behold thee,
Or to this heart enfold thee;
With spear and pennon glancing,
I see the foe advancing.

3 I think of thee with longing;
Think thou, when tears are thronging,
What, with my last faint sighing,
I'll whisper soft while dying.

THE LORD'S PRAYER.

149. KEY D \flat .

Arr. by W. J. McNALLY.

pp

{	m	:	—		m	:	f		m	:	—		d	:	r		m	:	—		—	:	—	
	Our	Fa	.	—	ther	Who	art		in	hea-	ven,													
{	d	:	—		d	:	d		d	:	—		d	:	t _l		d	:	—		—	:	—	
{	d	:	—		d	:	l _l		s _l	:	—		l _l	:	s _l		d	:	—		—	:	—	

{	m	:	m		m	:	—		m	:	—		m	:	—		f	:	—		—	:	—	
	Hal-low	-	ed		be				Thy				Name,											
{	d	:	d		d	:	—		d	:	—		d	:	—		r	:	—		—	:	—	
{	l _l	:	l _l		l _l	:	—		l _l	:	—		l _l	:	—		r	:	—		—	:	—	

{	r	:	—		r	:	r		r	:	—		—	:		r	:	—		s	:	f		
	Thy				King-dom		come,		Thy				will		be									
{	t _l	:	—		t _l	:	t _l		t _l	:	—		—	:		t _l	:	—		t _l	:	r		
{	s _l	:	—		s _l	:	s _l		s _l	:	—		—	:		s _l	:	—		s _l	:	s _l		

{	m	:	—		m	:	—		l	:	—		l	:	s		s	:	—		r	:	—	
	done				on				earth				as		it		is			in				
{	d	:	—		d	:	—		d	:	—		r	:	r		r	:	—		t _l	:	—	
{	d	:	—		d	:	—		l _l	:	—		t _l	:	t _l		t _l	:	—		s _l	:	—	

{	m	:	—		—	:		f	:	—		f	:	f		f	:	—		m	:	r	
	heav'n,							Give		us		this		day		our							
{	d	:	—		—	:		t _l	:	—		t _l	:	d		r	:	—		d	:	t _l	
{	d	:	—		—	:		s _l	:	—		s _l	:	l _l		t _l	:	s _l		s _l	:	—	

{	m	:	—		l	:	—		s	:	—		m	:	m		f	:	f		s	:	—	
	dai	.	—		ly			bread,		and		for -		give		us		our						
{	d	:	—		f	:	—		m	:	—		m	:	d		r	:	r		m	:	—	
{	d	:	—		t _l	:	—		d	:	—		d	:	d		d	:	d		d	:	—	

l :- .l l :l	s :s s :-	s :-	s :-
tres - passes as	we for - give	them	that
f :- .f f :f	m :m f :-	m :-	m :-
f :- .f f :t ₁	d :d t ₁ :-	d :-	d :-

l :- l :l	l :- se :-	l : [^] s :-
tres - - pass a -	gainst	us, and
f :- s :f	m :- - :r	d :- r :-
f :- m :r	d :- t ₁ :-	l ₁ :- t ₁ :-

s :- s :-	s :s s :s	l :l l :l
lead us	not in - to temp.	ta - tion but de -
m :- m :-	f :f s :m	f :f f :f
d :- d :-	r :r m :d	f :f r :r

cresc. *mf*

t :t t :t	d ^l :d ^l - :r ^l	m ^l :- r ^l :r ^l
li - ver us from	ev - il, for	Thine is the
f :f f :f	m :m - :t	d ^l :- t :t
r :r s ₁ :s ₁	d :d - :s	d ^l :- s :s

d ^l :d ^l d ^l :d ^l	t :t t :t	d ^l :d ^l - :r ^l
King-dom and the	pow - er and the	g ^l o - ry for
l :l fe :fe	s :s s :s	s :s - :t
l :l r :r	s :s f :f	m :m - :s

cresc. *f*

m ^l :- f ^l :r ^l	d ^l :d ^l r ^l :-	d ^l :- - :m ^l
ev - - er and	ev - er, A -	men, for
d ^l :- d ^l :l	s :s s :-	s :- - :d
d ^l :- t :f	m :m f :-	m :- - :d

m :- m :m	f :f [^] m :r	m :- - :
ev - - er and	ev - er, A -	men.
m :- m :m	d :d d :t ₁	d :- - :
d :- d :d	l :l s ₁ :-	d :- - :

THERE'S A TREE IN THE HEART OF THE FOREST.

150.—KEY G. M. 88.

FROM WEBER.

{	:s ₁	.d	m	:m .m	m	:m .m	s	:—	m	:m	}
1. There's a	tree	in	the heart	of	the	for	-	est,	Where		
2. When be-	neath	its	broad	branch-	es	we	gath	-	er	For	
3. There's a	tree	in	the heart	of	the	for	-	est,	Whose		
{	:m ₁	.s ₁	d	:d .d	d	:d .d	m	:—	d	:d	}

{	r	:r .r	r	:s „f	m	:—	—	:d	}
oaks	and	where	birch	- es	a-	bound,		Whose	
qui - et	or	fes -	tive	de-	light,			The	
glo - ry	in	spring -	time	we	see,			When	
{	t ₁	:t ₁ .t ₁	t ₁	:t ₁ „r	d	:—	—	:d	}

{	m	:m .m	m	:s .s	l	:—	f	:f	}
beau - ti - ful	crown	ris - es	high	-	er	Than			
heart	seems	to feel	a new	glad	-	ness,	And		
far	on	the land	- scape a-	ris	-	es	The		
{	d	:d .d	d	:m .m	f	:—	f	:l	}

{	r	:r .r	s	:t ₁ .r	d	:—	—	: ^{D.t.} s ₁ d	}
those	of	the	mon -	archs a-	round;			Its	
bur - ies	its	grief	out	of	sight;			Its	
form	of	this	beau -	ti - ful	tree.			The	
{	t ₁	:t ₁ .t ₁	t ₁	:s ₁ .s ₁	d	:—	—	: . s ₁ d	}

{	d .m	:m .s	s .d ¹	:d ¹ .m ¹	m ¹	:—	d ¹	:m ¹	}
leaves	break	the	sun -	shine of	sum - - -	mer,	Its		
arms	are	so	fond -	- ly ex -	tend - - -	ed,	In		
birds	seek	its	shel -	ter in	sum - - -	mer,	The		
{	d	:d .m	m	:m .s	s	:—	m	:s	}

{	m ¹ .r ¹	:d ¹ .t	l .s	:l .t	d ¹	:—	—	:d	}
boughts	are	so	stur -	- dy and	strong,			That	
to - ken	of	strength	and	of	love,			That	
heart	for	its	sol -	- i - tude	longs:			This	
{	f	:f .f	f	:f .f	m	:—	—	:d	}

THERE'S A TREE IN THE HEART OF THE FOREST.

$\left\{ \begin{array}{l} \underline{d . m} : m . s \quad \underline{s . d^1} : d^1 . m^1 \quad m^1 : - \quad d^1 : m^1 \end{array} \right\}$	}
bird - lings come up from the south - - - land To	
un - to the soul falls a bless - - - ing, De	
mon - arch of strength and of beau - - - ty Is	
$\left\{ \begin{array}{l} d : d . m \quad m : m . s \quad s : - \quad m : s \end{array} \right\}$	

CHORUS. f.g.

$\left\{ \begin{array}{l} \underline{m^1 . r^1} : d^1 . t \quad \underline{l . s} : l . t \quad d^1 : - \quad - : d s_1 . s_1 \end{array} \right\}$	}
make it a tem - ple of song. 'Tis the	
scend - ing from hea - - ven a - bove. 'Tis the	
wor - thy the sweet - est of songs. 'Tis the	
$\left\{ \begin{array}{l} f : f . f \quad f : f . f \quad m : - \quad - : d s_1 . s_1 \end{array} \right\}$	

$\left\{ \begin{array}{l} m : m . m^1 \quad m : m . m \quad s : - \quad m : m \end{array} \right\}$	}
king, 'tis the king of the for - - - est That	
$\left\{ \begin{array}{l} d : d . d \quad d : d . d \quad m : - \quad d : d \end{array} \right\}$	

$\left\{ \begin{array}{l} r : r . r \quad r : s . , f \quad m : - \quad - : d \end{array} \right\}$	}
rais - - es its beau - - ti - ful head, And	
$\left\{ \begin{array}{l} t_1 : t_1 . t_1 \quad t_1 : t_1 . , r \quad d : - \quad - : d \end{array} \right\}$	

$\left\{ \begin{array}{l} m : m . m \quad m : s . s \quad l : - \quad f : f \end{array} \right\}$	}
wears its bright gar - land of ver - - - dure, When	
$\left\{ \begin{array}{l} d : d . d \quad d : d . d \quad f : - \quad f : l_1 \end{array} \right\}$	

$\left\{ \begin{array}{l} r : r . r \quad s : t_1 . r \quad d : - \quad - : d \end{array} \right\}$	}
sum - mer and sun - shine have fled, When	
$\left\{ \begin{array}{l} t_1 : t_1 . t_1 \quad t_1 : s_1 . s_1 \quad d : - \quad - : d \end{array} \right\}$	

$\left\{ \begin{array}{l} l : l . l \quad s : d . m \quad r : s . , f \quad m : d \end{array} \right\}$	}
sum - mer, when sum - mer and sun - shine are fled, When	
$\left\{ \begin{array}{l} f : f . f \quad m : d . d \quad t_1 : t_1 . , r \quad d : d \end{array} \right\}$	

$\left\{ \begin{array}{l} l : l . l \quad s : d^1 . m \quad s : s . s \quad m : s \end{array} \right\}$	}
sum - mer, when sum - mer and sun - shine are fled, When	
$\left\{ \begin{array}{l} f : f . f \quad m : m . d \quad t_1 : t_1 . t_1 \quad d : t_1 \end{array} \right\}$	

$\left\{ \begin{array}{l} s : s . s \quad d^1 : m . m \quad s : s . s \quad d^1 \end{array} \right\}$	}
sum - mer, when sum - mer and sun - shine are fled.	
$\left\{ \begin{array}{l} t_1 : r . f \quad m : d . d \quad t_1 : t_1 . t_1 \quad d \end{array} \right\}$	

'TIS A LESSON.

151. KEY B \flat . M. 120.

{	s ₁ :d	t ₁ :d	r :m	t ₁ :—	d :—	r :—	}
	1 'Tis a	les - son	you	should heed,	Try,	try,	
	rep. If at	first you	don't suc -	ced,	Try, etc.		
{	m ₁ :m ₁	r ₁ :m ₁	f ₁ :m ₁	s ₁ :—	m ₁ :—	s ₁ :—	}

D. C.

{	m :d	d :	m :s	s :f,m	f :f	f :—	}
	try	a - gain.	Then your	cour - age	should ap -	pear;	
{	s ₁ :m ₁	m ₁ :	d :m	m :r,de	r :l ₁	f ₁ :s ₁	}

{	f :-.m	r :d	t ₁ :r	s ₁ :	s :-.m	f :-.r	}
	For	if you will	per - se -	vere,	You	will con -	quer,
{	l ₁ :-.s ₁	f ₁ :fe ₁	s ₁ :fe ₁	s ₁ :	d :-.d	r :-.t ₁	}

{	m :d	r :—	d :—	r :—	m :d	d :—	}
	ne - ver	fear;	Try,	try,	try	a - gain.	
{	d :l ₁	s ₁ :—	m ₁ :—	s ₁ :—	d :m ₁	m ₁ :—	}

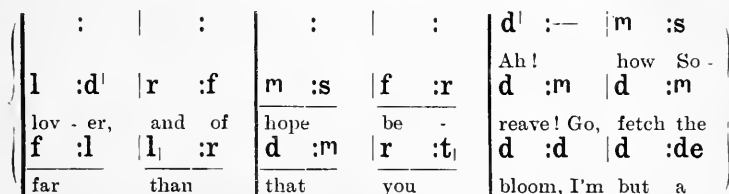
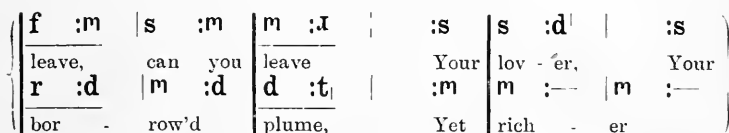
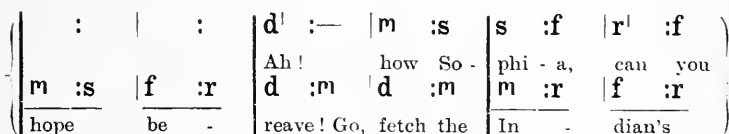
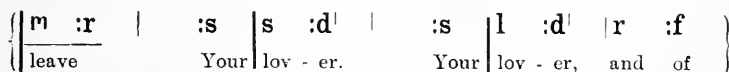
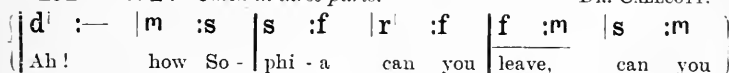
2. Once or twice though you may fail,
 Try, try, try again.
 If at last you would prevail,
 Try, try, try again
 If we strive, 'tis no disgrace,
 Though we may not win the race;
 What should you do in that case?
 Try, try, try again.

3. If you find your task is hard,
 Try, try, try again.
 Time will bring you your reward,
 Try, try, try again.
 All that other people do,
 Why, with patience, should not you?
 Only keep this rule in view—
 Try, try, try again.

AH! HOW SOPHIA.

152.—KEY F. *Catch in three parts.*

DR. CALLCOTT.



s :d ^l		:s		l :d ^l		r :f		m :s		f :r	
lov - er,		your		lov - er		and of		hope		be -	
m :—		m :—		f :l		l _l :r		d :m		r :t _l	
rich - er		far		than		that		you			
:d		d :d		f _l :—		f _l :—		s _l :—		s _l :—	
And		more than		me,		I		fear,		have	

1	S:	m :		r :s f		m :		t :t t	
	reave!			An how So-		phia,		Ah, how So-	
	r heart!								
2	d :m		s :t _l		d :m d		s r :s f		
	bloom Go,		go, go,		go, fetch the Indian's,		fetch the		
	r leave.								
3	d :		:		:		:		
	part.								
	r plume.								

d :		t :t t		d :s :s s		s :s	
phia,		Ah, how So-		phia, Ah how So - phia,		phia,	
m d :s m		f r :s f		m d :		de :r m	
Indian's fetch the		Indian's, fetch the		In - dian's,		Go fetch the	
d :m d		r s _l :		:		l _l :t _l de	
I'm but a		lod - ger,		I'm but a			

f f :f f		f :f		m d ^l :d ^l d ^l		d ^l :d ^l	
phia, Ah, how So - phia,		phia,		phia, Ah, how So - phia,		phia,	
f r :		t _l :d r		m d :		m :f r	
In - dian's,		Go, fetch the		In - dian's,		Go, fetch the	
r r :		s _l :l _l t _l		d d :		s :l f	
lod - ger,		I'm but a		lod - ger,		I'm but a	

d ^l d ^l :d ^l d ^l		d ^l :d ^l		d ^l s :s s		l l :l l	
phia. Ah, how So - phia,		phia,		phia, Ah, how So - phia, Ah, how So			
m d :		s :l f		s m :m m		f f :f f	
In - dian's,		Go, fetch the		Indian's, fetch the		Indian's, fetch the	
s m :		m :f r		m d :		f _l s _l :l _l t _l	
log - ger,		I'm but a		lod - ger,		I'm but a	

D.S.

s	:l	f		m	:f	r		2	d	:—		—	:—	
phi	-	a		can		you		3	d	:—		—	:—	
m	:f	r		d	:r	t		1	d	:—		—	:—	
In	-	dian's		bor	-	row'd			plume,					
d	:f			s	:s				d	:—		—	:—	
lod	-	ger		in		her			heart.					

WOULD YOU KNOW MY CELIA'S CHARMS?

153.—KEY B \flat . *Andante*. In four parts.

WEBBE.

1	s	:s		s	:—	s		d	:d		d	:—				
	Would	you		know		my		Ce	-	lia's		charms?				
2	s	:s	f		m	.d	s	d	:m	d		d	.s	m	.d	
	I'm	sure	she's	for-ti	-	tude,		I'm	sure	she's	for-ti	-	tude	and		
3	:			d	:t	r		d	.m	:		:				
				She's	as	on-ly		thirty,								
4	s	:—	l	t		d	:r	m	:—	m		m	.r	:d		
	Ce	-	-	lia		ought	to	strive,		for	cer	-	tain	-		

m	:d		d	:l		f	:r		r	:t						
Would	you		know		my	Ce	-	lia's		charms,	Which					
d	:m	d		d	:de	r	:f	r		r	:r					
truth,	for-ti	-	tude		and	truth,	for-ti	-	tude		and					
d	:d	.d		l	.f	:		r	:r	.r		t	.s	:s	.s	
She's	as	on-ly		thir-ty		She's	as	on-ly		thir-ty		lov-ers,				
d	:			l	.f	l		r	:—		s	:t	.r			
ly				she's	fif	-	ty	-	five,		She's	fif	-	ty		

d	:r	.t		d	:r	.t		d	:s		d	:—		2			
now		ex	-	cite		my		fierce	a	-	-	larms?					
d	.m	:t	.r		d	.m	:t	.r	d	.m	:t	.r		d	:—		3
truth	to	gain	the	heart	of	ev'	-	ry	youth,	of	ev'	-	ry	youth.			
m	.d	:s	.s		m	.d	:s	.s	s	:	.s		m	.d	:d		4
Now	the	rest	are	gone	I	can't	tell	how,		No	long	-	er				
s	:s		—	s	:s	.f		m	.d	:s		—	:				1
five,	cer	-	-	-	tain	-	ly	she's	fif	-	ty	-	five.				

SOFTLY SLEEP WITHIN THY NARROW DWELLING.

(AT THE GRAVE OF A CHILD.)

154.—KEY C. *Slowly.*

A. J. FOXWELL.

p *>* *p*

{	:s	.,s	d ^l	:-	s	m ^l .t	r ^l .d ^l	t	:l		:d ^l .l	s	:-	.m	}	
{	1	Softly	sleep	within	thy	narrow	dwel -	ing!			Let	not	fear	thy	}	
{	:s	.,s	m	:-	.m	s	.f:f.m	m	:f		:l	.f	m	:-	.d	}

G.t.

{	r	.f	:l	.f	m	:-		:r ^l .d ^l	t _i	:-	.t _i	d.d	r	.f	m.l	:s	}
{	gentle	mind	en-	slave;				Heavenly	beams,	all	earthly	light	ex-	cell -	ing,		}
{	t _i	r	:f	.r	d	:-		:m _i .l	s _i	:-	.f _i	m.d	:t _i	r	d.f	:m	}

f.C. *p*

{	:s	.s	l	:-	.f	m.s	:f.r	ds	:-		:	l	:-		}
{	Shall	il-	lume	the	darkness	of	the	grave.				Soft	-		}
{	:m	.m	f	:-	.r	d.m	:r.t _i	ds	:		:s	.,s	l	:-	}
												Softly	sleep,		

> *dim*

{	t	:-	d ^l	:-		:f ^l .r ^l	d ^l	:-		r ^l	:-	.t	d ^l	:-			
{	ly		sleep,			Softly	sleep,			soft	-	ly	sleep!				
{	se	:-	se	l	:-		:l	.,f	m	:-		f	:-	.r	m	:-	
	Soft	-	ly	sleep,													

- 2 Softly sleep, tho' tears may flow above thee!
Mortal grief can ne'er disturb thy rest;
We must weep because, bereaved we love thee—
Joy alone will ever reach thy breast.
Softly sleep, &c.
- 3 Softly sleep! the cypress is thy curtain,
Blooming flowers shall canopy thy bed;
Sweet is rest! the coming morn is certain,
When again shall rise thy drooping head.
Softly sleep, &c.
- 4 Softly sleep! for bright shall be the waking,
When, refined, thy frame shall leave the dust,
Fit to join thy spirit—glory taking
In the blissful mansions of the just!
Softly sleep, &c.

NOW WHILE THE TEMPEST.

155.—KEY D.

GERMAN.

mf

s	:m .f	s	:s .s	l .t	:d ^l .l	l .s	:s
1. Now while the	tem - pest in	mad - ness is	rag - ing,				
m	:d .r	m	:m .m	f .s	:l .f	f .m	:m
d	:d .d	d	:d .d	f _l	:f _l .l _l	d	:d

cresc.

d	:d .d	m	:s .s	d ^l	:m ^l	r ^l	:—
Ga - ther we	here in a	tune - ful	throng;				
d	:d .d	m	:s .s	s	:d ^l	t	:—
d	:d .d	m	:s .s	m	:d	s _l	:—

*mf**cresc.*

s	:s .s	l	:l .l	t .s	:l .t	d ^l	:s
Rais - ing to	an - swer the	wind's lus - ty	roar - ing,				
s	:s .s	l	:l .l	s	:s .s	s	:m
s	:s .s	fe	:fe .fe	f	:f .f	m	:d

f

d ^l	:d ^l .d ^l	r ^l .d ^l	:t .l	s .d ^l	:m ^l .r	d ^l	:—
Peal af - ter	peal of	ju - bi - lant	song,				
m	:f .s	l	:s .f	m .s	:s .f	m	:—
d	:r .m	f	:f .f	s	:s .s	d	:—

2 What though the storm at its fiercest be raving,

Filling the air with its clam'rous din,

Calm may the breast be where music is dwelling,

Sunshine and joy ever shedding within.

3 God help the sailors in darkness contending

'Gainst the wild storm on the rolling sea;

Strong may their arms be, as stout as their hearts are,—

God keep them safe until harboured they be.

COME, FRIENDS AND COMPANIONS.

156.—KEY E. In three parts.

BERG.

1	{	:s		s :- l :f		m :m :s		l :s.f :m.r		m :-	}
		Come		friends and com - pan - ions, and		join in this round;					
2	{	:d.r		m.r :m.f :m.r		d :- s :m		f :m.r :d.t		d :-	
		With		song and with glee let this		ev'n - ing be crown'd					
3	{	:s		d' :d' :t		d'.s :- .d'		f :s :s		s :-	}
		With		hearts free from trouble we		cheer - ful - ly sing,					

{	:s		d' :t :l		t :- :s		r,r:d :r		s :-	}
	Let		each sing his best, and		harmony a - bound,					
:	:		:		:		:		:	
{	:s		l :- s :fe		s :r :t		t :- .d' :l		t :-	}
	Huz -		za for our coun - try huz -		za for our Queen.					
:	:		:		:		:		:	

{	:s		l :l.s :l.t		s :- :r		m :m.r :m.f		r :-	}
	Let		each sing his best, let		each sing his best,					
:m	f :f.m :f.s		m :- :t.t		d' :d'.t :d'.r		t' :-			
	With		song and with glee let this		ev'n - ing be crown'd					
{	:d'		d' :- :-		- :- :s		s :- :-		- :-	}
	Huz -		za,		huz -		za,			

{	:t		d' :m :m.f		s :- :l		s,s :s.l :f		m :-	2
	Let		each sing his best, and		harmony a - bound.					
{	:s.f		m :d :d.r		m.r:m :f		m :- .f :r		d :-	3
	Let no		en - vy or dis - cord a		mong us be found.					
{	:s		s :- .s :s		d' :d :d		d :d' :t		d' :-	1
	Huz -		za for our coun - try, huz		za for our Queen.					

<i>dim.</i>			1ST TIME. D.S.		2ND TIME.	
-	f	:m :r ,d	d	:—	:s .f	d :—
a	- -	sleep doth	lie.		Ye	lie.
-	r	:d :t ,d	d	:—	:s .t	d :—
f		:s :— .s	d	:s .f	:m .r	d :—

MISTER SPEAKER.

158.—KEY B \flat In three parts.

J. BAILDON.

1	d :— :s m :— :d d :— :m s :— :— m :— :d t :— :s s :— :l t :—
2	: : d :— :s d :— :s r :— :t : : r :— :t r :— :s
3	: : : : m :— :d s :— :r s :— :m s :— :r s :— :r

Mis - ter Speak - er tho' 'tis late, Mis - ter Speak - er tho' 'tis
Question, question, ques - tion, question, question,
Or - der, or - der, or - der, hear him, hear him,

d :— :— m :— :r d :— :s :— :— d :— :r m :— :— — :— :—
late, tho' 'tis late, I must leng - <i>mp</i> -
m :— :d s :— :d t :— :— : : : : m :— :f s :—
hear him, hear him. hear! <i>mp</i> Sir, I shall
s :— :m s :— :f m :— :r :— :— m :— :s s :— :s s :— :—
hear him, hear him. hear! Pray sup - port the chair,

- :— :m m :— :r :de r :— :— t :— :d r :— :— — :— :—
- then the de - bate, I must leng - - -
l :— :t de r :— :l r :— :— f :— :m r :— :— r :— :m f :—
name you if > you stir, if you stir, Sir, I shall
s :— :s s :— :f m :— :f :— :— r :— :m f :— :f f :— :—
pray sup - port the chair, pray sup - port the chair,

:-	r	d	:-	t	d	:-	:-	d	:-	d	l	:-	l	r	:-	r	
-	then	the	de-	bate,	Mis	-	ter	Speak	-	er	tho'	'tis					
s	l	t	d	s	d	:-	:-	d	r	m	f	:-	f	r	m	f	
name	you	if	you	stir,	Sir,	I	shall	name	you.	Sir,	I	shall					
f	:-	f	m	:-	r	m	:-	:-	m	:-	m	d	:-	d	f	:-	f
pray	sup-	port	the	chair,	Ques-	tion,	or	-	der,	hear	him,						

t	:-	:-	m	:-	r	d	r	m	r	d	t	d	:-	:-	2		
late,	I	must	long	-	then	the	de-	bate!									
s	:-	s	m	f	s	l	:-	m	f	:-	s	d	:-	:-	3		
name	you,	Sir,	I	shall	name	you	if	you	stir!								
r	:-	:-	s	:-	f	m	f	s	f	m	r	m	:	:-	1		
hear!	pray	sup-	port	sup-	port	the	chair!										

GOOD NIGHT.

159.—KEY E_b . *Legato.*

:	:	:	m	r	s	d								
			In	west	-	ern								
s	d	:-	m	m	r	d	t	r	l	s	s	s	:-	f
The	col	-	ours	fade	to	solemn	gray	In	west	-	ern			
:	:	:	:	:	:	:	d	t	l					

d	:-	t	:	:	:			
skies;								
f	:-	:-	s	f	m	m	r	d
skies;			And	all	the	sounding	life	of
s	:-	:-	:	:	:	:	:	:

t	l	s	s	:-	:	:						
In	si	-	lence	dies.								
l	f	f	f	m	:-	d	m	r	d	t	r	f
day	In	si	-	lence	dies,	To	peaceful	sleep	these			
s	s	s	s	d	:-	:	:	:	:			

cres.

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l	And								
sha - dows in - vite	And								
s	And								
t	Good								

dim.

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t	Good								
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t	Good								
s	Good								

p

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d	Good								
m	Good								
d	Good								
m	Good								

pp

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d	Good								
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d	Good								
m	Good								

ppp

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d	Good								
m	Good								
d	Good								
m	Good								

WHO'LL BUY MY ROSES?

(THREE FOREIGN MELODIES).

160.—KEY B \flat . In three parts.

1	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">s</td> <td style="width: 50%;">m</td> </tr> <tr> <td>Who'll buy</td> <td>ros - es,</td> </tr> </table>	s	m	Who'll buy	ros - es,	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">r</td> <td style="width: 50%;">s</td> </tr> <tr> <td>sweet, pret</td> <td>- ty</td> </tr> </table>	r	s	sweet, pret	- ty						
s	m															
Who'll buy	ros - es,															
r	s															
sweet, pret	- ty															
2	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">s</td> <td style="width: 50%;">d</td> </tr> <tr> <td>Pret - ty</td> <td>blue</td> </tr> </table>	s	d	Pret - ty	blue	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">f</td> <td style="width: 50%;">t</td> </tr> <tr> <td>vio - l ets,</td> <td>blue</td> </tr> </table>	f	t	vio - l ets,	blue						
s	d															
Pret - ty	blue															
f	t															
vio - l ets,	blue															
3	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">d</td> <td style="width: 50%;">s</td> </tr> <tr> <td>la, la, la,</td> <td>la,</td> </tr> </table>	d	s	la, la, la,	la,	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">t</td> <td style="width: 50%;">s</td> </tr> <tr> <td>la, la, la,</td> <td>la,</td> </tr> </table>	t	s	la, la, la,	la,	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">d</td> <td style="width: 50%;">t</td> </tr> <tr> <td>la, la, la,</td> <td>la,</td> </tr> </table>	d	t	la, la, la,	la,	
d	s															
la, la, la,	la,															
t	s															
la, la, la,	la,															
d	t															
la, la, la,	la,															

$\left\{ \begin{array}{l} m :d :d \\ \text{ros - es, Come} \\ d :— :s_1 \\ \text{vio - - - lets,} \\ d :— : \\ \text{la,} \end{array} \right\}$	$\left\{ \begin{array}{l} s :s \text{ „} l :s \text{ „} f \\ \text{who'll buy my} \\ s_1 :m :r \\ \text{Pret - ty blue} \\ d \text{ „} d_1 :m_1 \text{ „} m_1 :s_1 \text{ „} s_1 \\ \text{La, la, la, la, la, la,} \end{array} \right\}$	$\left\{ \begin{array}{l} m :d :d \\ \text{ros - es, who'll} \\ d :m_1 :s_1 \\ \text{vio - lets, who'll} \\ s_1 \text{ „} d :d :m_1 s_1 d \\ \text{la, la, la, la, la,} \end{array} \right\}$
---	--	---

$\left\{ \begin{array}{l} r :s_1 :s_1 \\ \text{buy them, who'll} \\ f_1 :r_1 :t_1 \\ \text{buy them, who'll} \\ t_1 :r :s_1 l_1 t \\ \text{la, la, la, la,} \end{array} \right\}$	$\left\{ \begin{array}{l} d :— : \\ \text{buy?} \\ d :— : \\ \text{buy?} \\ d :— : \\ \text{la.} \end{array} \right\}$	$\left\{ \begin{array}{l} r :s_1 :s_1 \\ \text{Fresh from the} \\ f_1 :r_1 :t_1 \\ \text{All are fresh} \\ r_1 f_1 :r_1 t_1 :r_1 \\ \text{La, la, la, la, la,} \end{array} \right\}$
---	--	--

$\left\{ \begin{array}{l} m :d :d \\ \text{coun - try are} \\ d :m_1 :s_1 \\ \text{ga - ther'd, and} \\ m_1 s_1 :m_1 d :m_1 \\ \text{la, la, la, la, la,} \end{array} \right\}$	$\left\{ \begin{array}{l} r :s_1 :s_1 \\ \text{all these sweet} \\ f_1 :r_1 :t_1 \\ \text{beau - teous be-} \\ r_1 f_1 :r_1 t_1 :r \\ \text{la, la, la, la, la} \end{array} \right\}$	$\left\{ \begin{array}{l} m :d \text{ „} r :m \text{ „} f \\ \text{po - sies, Come,} \\ d :— :s_1 \\ \text{side, Come,} \\ m_1 s_1 :m_1 d :m_1 \\ \text{la, la, la, la, la} \end{array} \right\}$
---	---	---

$\left\{ \begin{array}{l} s :s \text{ „} l :s \text{ „} f \\ \text{who'll buy my} \\ s_1 :m :r \\ \text{buy my blue} \\ d_1 \text{ „} d_1 :m_1 \text{ „} m :s_1 \text{ „} s \\ \text{La, la, la, la, la, la,} \end{array} \right\}$	$\left\{ \begin{array}{l} m :d :d \\ \text{ros - - es, who'll} \\ d :m_1 :s_1 \\ \text{vio - , lets, who'll} \\ s_1 \text{ „} d :d :m_1 s_1 d \\ \text{la, la, la, la, la,} \end{array} \right\}$
---	---

$\left\{ \begin{array}{l} r :s_1 :s_1 \\ \text{buy them, who'll} \\ f_1 :r_1 :t_1 \\ \text{buy them, who'll} \\ t_1 :r :s_1 l_1 t_1 \\ \text{la, la, la, la,} \end{array} \right\}$	$\left\{ \begin{array}{l} d :— : \\ \text{buy?} \\ d :— : \\ \text{buy?} \\ d :— : \\ \text{la.} \end{array} \right\}$	$\left\{ \begin{array}{l} 2 \\ 3 \\ 1 \end{array} \right\}$
---	--	---

SOUNDS OF THE SINGING SCHOOL.

161.—KEY C. In six parts.

P. P. BLISS.

1	.s ,s	d ¹ .t ,l	:s .s f	m .m ,r	:d .s ,s
2	I will	sing you a	song of the	sing - ing	school, And the
3	.	Beat	the	time	with
4	.	d ,d .d ,d	:d ,d .d ,d	d .d ¹ :s	.
5	.	La, la, la,	la, la, la, la,	la, la, la,	.
6	.	d .r	:m .f	s .l ,t	:d ¹ .
	.	Doh, Ray,	Me, Fah,	Soh, Lah, Te, Doh,	.
	.	m .s	:d ¹ .s	s .d ¹ ,r ¹ :m ¹ .d ¹	.
	.	Gent - - ly	now we sing,	Then	.
	.	s .s	:s .d ¹	s .s	:s .d ¹
	.	Oh, ah,	ay, e,	bo, bah, bay, be,	.

1	.t :d ¹ ,r ¹ ,d ¹	t :- .s ,s	d ¹ .r ¹ :m ¹ .d ¹ ,t
	sounds you there may	hear,	Of the
	f :l	s :- .	d :d
	ac - - cent	strong,	Full and
	f ,f ,f ,f :f ,f ,f ,f	r .s :s .	m .f :s .m
	la, la, la, la, la, la, la, la,	la, la la.	Name the mea - sure,
	d .t :l .l ,d ¹ ,r ¹ .s :s	s .d ¹ :s .d ¹	Two-pulse, four-pulse
	Are in ev' - ry	key you know,	d ¹ ,s .s :s .s
	d ¹ . :d ¹ .	t :- .	Beauti-ful trip-lets we
	rest, la,	la.	d ¹ .d ¹ :d ¹
	d ¹ .d ¹ ,d ¹ :d ¹ .d ¹	s :- .	Ho, ho, ho,
	Stand up erect I	say,	

1	.t :d ¹ .t ,l	s .d ¹ :t .r	d ¹ :- .	2
	A, B, C, And the	voi - ces ring - ing	clear.	
	f :f	s :s	d :- .	3
	clear the	tones pro -	long.	
	f .s :l .	s .m :f .r	m :- .	4
	Sound the key,	all must sing the	C.	
	d ¹ ,r ¹ ,d ¹ ,t :l .d ¹ ,d ¹	s ,l .t ,d ¹ ,r ¹ :t	d ¹ :- .	5
	three-pulse measure too, Area-	mong the many things we	do.	
	l ,l ,l :d ¹ .d ¹	m .m :s .s	s :- .	6
	merri-ly bring, Then	laugh, ha, ha, ha,	ha!	
	d ¹ .d ¹ :d ¹ .	d ¹ .d ¹ :s .s	d :- .	1
	ha, ha ha!	Drive dull care a -	way.	

MARCH OF THE MEN OF HARLECH.

162.—KEY E_b. M. 100.

Words by JOHN GUARD.

f

d :- ,t ₁ l ₁ :- ,t ₁ d :r m :d f :m r :d	
1. Tongues of fire on I - dris flar - ing, News of Foe - men	
m ₁ :- ,m ₁ f ₁ :- ,f ₁ m ₁ :s ₁ s ₁ :m ₁ l ₁ :s ₁ f ₁ :l ₁	
d :- ,d d :- ,d d :t ₁ d :d f ₁ :d ₁ f ₁ :fe ₁	
t ₁ :- ,l ₁ t ₁ :s ₁ d :- ,t ₁ l ₁ :- ,t ₁ d :r m :l	
near de - clar - ing, To he - ro - ic deeds of dar - ing,	
s ₁ :- ,fe ₁ s ₁ :s ₁ m ₁ :- ,m ₁ f ₁ :- ,s ₁ d :t ₁ d :d	
s ₁ :r ₁ s ₁ :s ₁ d ₁ :- ,d ₁ f ₁ :- ,f ₁ m ₁ :s ₁ d :f ₁	
s.m:— r :- ,m d :— — : d :- ,t ₁ l ₁ :- ,t ₁	
Call you Har - lech men! Groans of wound - ed	
m.d:— t ₁ :- ,t ₁ d :— — : m ₁ :- ,m ₁ f ₁ :- ,f ₁	
s ₁ .s ₁ :— s ₁ :- ,s ₁ d ₁ :— — : d :- ,d d :- ,d	
d :r m :d f :m r :d t ₁ :- ,l ₁ t ₁ :s ₁	
pea - sants dy - ing, Wails of wives and chil - dren fly - ing,	
m ₁ :s ₁ s ₁ :m ₁ l ₁ :s ₁ f ₁ :l ₁ s ₁ :- ,fe ₁ s ₁ :s ₁	
d :t ₁ d :d f ₁ :d ₁ f ₁ :fe ₁ s ₁ :r ₁ s ₁ :s ₁	
d :- ,t ₁ l ₁ :- ,t ₁ d :r m :l s.m:— r :- ,m	
For the dis - tant suc - cour cry - ing, Call you Har - lech	
m ₁ :- ,m ₁ f ₁ :- ,f ₁ m ₁ :s ₁ d :d t.d:— f ₁ :- ,s ₁	
d ₁ :- ,d ₁ f ₁ :- ,s ₁ l ₁ :t ₁ d :f ₁ s ₁ .s ₁ :— s ₁ :- ,s ₁	
:S: p	
d :— — : r :- ,d t ₁ :- ,d r :r :	
men. Shall the voice of wail - ing,	
m ₁ :— — : t ₁ :- ,l ₁ s ₁ :- ,l ₁ t ₁ :t ₁ :	
d ₁ :— — : s ₁ :- ,s ₁ s ₁ :- ,s ₁ s ₁ :s ₁ :	

s	:-,f	m	:-,f	s	:s		:	s	:-,f	m	:-,f
Now	be	un	- a-	vail	- ing;			You	to	rouse	who
m	:-,r	d	:-,r	m	:m		:	m	:-,r	d	:-,r
d	:-,d	d	:-,d	d	:d		:	d	:-,d	d	:-,d

s	:-,f	m	:-,f	s	:-,f	m,r:m,f	s	:s		:	
nev	- er	yet	in	bat	- tle's	hour	were	fail	- ing?		
m	:-,r	d	:-,r	m	:-,r	d,t:d,r	m	:m		:	
d	:-,d	d	:-,d	d	:-,d	d	:-,d	d	:d		:

f	:l	s	:s	f	:f	m	:m	r,m:f,m	r	:d
This	our	ans	- wer	crowds	down	pouring,	Swift	as	win	- ter
r	:d	t	:s	l,t	:d,r	d	:s	f,s:l,s	f	:m
f	:f	s	:m	f,s	:l,t	d	:d	f,m:r,m	f	:f,fe

t	:-,l	t	:s	^f d	:-,t	l	:-,t	d	:r	m	:l
tor	- rents	roaring,	Not	in	vain	the	voice	im	- plor	ing	
r	:fe	s	:s	d	:-,t	l	:-,t	d	:t	d	:d
s	:r	s	:t	d	:-,t	l	:-,t	d	:s	d	:d

D.S.

s	:-,m	r	:-,m	d	:-	:-	:
Calls	on	Har	- lech	men.			
t	:-,d	f	:-,s	m	:-	:-	:
s	:-,s	s	:-,s	d	:-	:-	:

2 Loud the martial pipes are sounding,
 Ev'ry manly heart is bounding,
 As our trusted chief surrounding,
 March we Harlech men!
 Short the sleep the foe is taking;
 Ere the morrow's morn is breaking,
 They shall have a rude awaking,
 Rous'd by Harlech men.
 Mothers cease your weeping,
 Calm may be your sleeping;
 You and yours in safety now
 The Harlech men are keeping.
 Ere the sun is high in heaven,
 They you fear, by panic riven,
 Shall like frightened sheep be driven
 Far by Harlech men.

HAIL TO THE CHIEF.

SIR WALTER SCOTT.

SIR HENRY R. BISHOP.

163. KEY E^b

^f d ¹ :—	:d ¹ .t	d ¹ :	:d ¹ „d ¹	d ¹ :d ¹ :r ¹
1. Hail	to the	chief,	who in	tri - umph ad -
m :—	:m .r	m :	:d „r	m „f :m :s
d :—	:d .s ₁	d :	:d „t ₁	d :s ₁ :t ₁

m ¹ „r :d ¹ :	d ¹ :d ¹ :r ¹	s :d ¹ :— .t
van - ces !	Hon - our'd and	bless'd be the
d „r :m :	f ₁ :f ₁ :f	m :m :— .f
d :d :	l ₁ :l ₁ :t ₁	d :d :— .r

d ¹ :l ₁ :r ¹	d :t :	d ¹ :— :d ¹ .t
ev - er - green	pine!	Long may the
s :f :f	m :r :	m :— :m .f
m :d :r	s ₁ :— :	d :— :d .r

d ¹ :d ¹ :d ¹	d ¹ .d ¹ :— :r ¹	m ¹ „r ¹ :d ¹ : (d ¹ f)
tree, in his	ban-ner that	glan - ces,
m :s :l	s .s :— :t	d ¹ „l ₁ :s : (m ₁ l ₁)
d :m :f	m .m :— :r	d „r :m : (d f)

f .f :— :m .r	d :l ₁ :r	s ₁ :d :t ₁
Flourish the	shel - ter and	grace of our
l ₁ .l ₁ :— :se ₁	l ₁ :l ₁ :l ₁	s ₁ :s ₁ :f ₁
r ₁ „r ₁ :— :m ₁	f ₁ :f ₁ :f ₁	m ₁ :m ₁ :r ₁

^f E ^b d _s :— :	s :— :t .t	d ₁ :— .s :s
line!	Heav'n send it	hap - py dew,
m ₁ t ₁ :— :	t ₁ :— :f .f	m :— :m .m
d _s :— :	s ₁ :— :s ₁ .s ₁	s ₁ :— .d :d

S	:-	:t .t	d ^l	:-	.s :s	t	:-	:l .t
Earth		lend it	sap		a - new	Gai		ly to
t _l	:-	:f .f	m	:-	.m :m	r	:-	:r .r
s _l	:-	:s _l .s _l	s _l	:-	.d :d	s _l	:-	:s _l .s _l

d ^l	:d ^l	:d ^l	t	:t	:d ^l	r	:-	:-
bour - geon,		and	broad - ly		to	grow,		
m _l ,f	:m	:m	r	:s	:fe	f	:-	:-
s _l	:s _l	:s _l	s _l	:s _l	:l _l	t _l	:-	:-

r ^l	:-	:m ^l .r ^l	d ^l .l	:s	:-	r ^l	:-	.m ^l :r ^l
While		ev-'ry	Highland		glen	Sends		our shout
f	:-	:f .f	m _l .f	:m	:-	f	:-	.f :f
s _l	:-	:t _l .t _l	d .d	:d	:-	s _l	:-	.t _l :t _l

CHORUS.

d ^l .l	:s	:-	m ^l ,r ^l :d ^l	:	m ^l ,r ^l :d ^l	:
back a - gain—			Ro-de- rick,		Ro-de - rick,	
m _l .f	:m	:-	s _l ,f	:m	s _l ,f	:m
d .d	:d	:-	d _l ,t _l :d	:	d _l ,t _l :d	:

d ^l ,d ^l :d ^l	:d ^l	d ^l	:m ^l	:m	<i>p</i> d ^l	:-	:-
Ro-de - rick		Vich	Al - pine	dhu	ho!		
m _l ,f	:s	:l	s	:s	:m	l	:-
d _l ,r	:m	:f	m	:d	:m	l	:-
							:-

s	:-	:-	s _l ,m	:-	:-		:	:
ie			roc!				:	:
s _l	:-	:-	d	:-	:-		:	:
t _l	:-	:-	d	:-	:-		:	:

pp

<i>l</i> :— :—	<i>s</i> :— :—	<i>s.d</i> :— :—	— :— :—
ho!	ie	roe!	ie
<i>d</i> :— :—	<i>t</i> :— :—	<i>d</i> :— :—	<i>m</i> :— :—
<i>f</i> :— :—	<i>s</i> :— :—	<i>d</i> :— :—	— :— :—

2 Row, vassals, row, for the pride of the Highlands,
 Stretch to your oars for the evergreen pine!
 O! that the rosebud that graces yon islands,
 Were wreathed in a garland around him to twine!
 O that some seedling gem,
 Worthy such noble stem,
 Honored and blessed in their shadow might grow!
 Loud should Clan Alpine then,
 Ring from the deepest glen,
 Roderick, etc.

THE BONNETS O' BONNIE DUNDEE.

164.—KEY F. M. 80, twice.

SCOTTISH AIR.

<i>m.f</i> <i>s</i> :— <i>l</i> : <i>s</i> <i>s</i> : <i>l</i> : <i>s</i> <i>d</i> :— <i>t</i> : <i>l</i> <i>s</i> :— : <i>s.f</i> }
To the Lords of Con - ven - tion 'twas, Cla - verhouse spoke, "Ere the
<i>d.r</i> <i>m</i> :— <i>f</i> : <i>m</i> <i>m</i> : <i>f</i> : <i>m</i> <i>m</i> :— <i>s</i> : <i>f</i> <i>m</i> :— : <i>t</i> : <i>t</i> }
<i>d.d</i> <i>d</i> :— <i>d</i> : <i>d</i> <i>d</i> : <i>d</i> : <i>d</i> <i>d</i> :— <i>d</i> : <i>d</i> <i>d</i> :— : <i>s</i> : <i>s</i> }

<i>m</i> : <i>s</i> : <i>s</i> <i>m</i> : <i>s</i> : <i>s</i> <i>r</i> :— <i>r</i> : <i>r</i> <i>r</i> :— : <i>m.f</i> }
king's crown go down there are crowns to be broke Then
<i>d</i> : <i>m</i> : <i>s</i> <i>d</i> : <i>m</i> : <i>s</i> <i>s</i> :— <i>t</i> : <i>t</i> <i>t</i> :— : <i>d.r</i> }
<i>d</i> : <i>d</i> : <i>s</i> <i>d</i> : <i>d</i> : <i>s</i> <i>t</i> :— <i>s</i> : <i>s</i> <i>s</i> :— : <i>d.d</i> }

<i>s</i> : <i>l</i> : <i>s</i> <i>s</i> : <i>l</i> : <i>s</i> <i>d</i> : <i>t</i> : <i>l</i> <i>s</i> :— : <i>s.f</i> }
each ca - va - lier who loves ho - nour and me, Let him
<i>m</i> : <i>re</i> : <i>m</i> <i>m</i> : <i>re</i> : <i>m</i> <i>m</i> : <i>m</i> : <i>f</i> <i>m</i> :— : <i>r.r</i> }
<i>d</i> : <i>d</i> : <i>d</i> <i>d</i> : <i>d</i> : <i>d</i> <i>l</i> : <i>s</i> : <i>f</i> <i>d</i> :— : <i>t.t</i> }

CHORUS. *mf*

<i>m.s</i> :— : <i>s</i> <i>r.s</i> :— : <i>s</i> <i>d.d</i> :— : <i>d</i> <i>d</i> :— : <i>s</i> }
follow the bonnets of Bonnie Dun - dee." Come
<i>s</i> : <i>s</i> : <i>s</i> <i>s</i> : <i>s</i> : <i>t</i> <i>d.d</i> :— : <i>d</i> <i>d</i> :— : <i>s</i> }
<i>d</i> : <i>s</i> : <i>m</i> <i>f</i> : <i>m</i> : <i>s</i> <i>d.d</i> :— : <i>d</i> <i>d</i> :— : <i>s</i> }

d	:d	:d	d	:f	:m	r	:s	:s	s	:—	:s
fill	up	my	cup,	come	fill	up	my	can,	Come		
d	:l	:d	d	:—	:d	s	:f	:m	s	:—	:s
m	:f	:s	l	:—	:s	l	:t	:d	s	:—	:s

r	:r	:r	r	:m	:f	f	:m	:m	m	:—	:d
sad	dle	my	hor	ses	and	call	out	my	men;	Un-	
s	:l	:t	t	:d	:r	r	:d	:d	d	:—	:d
s	:s	:s	s	:s	:s	d	:d	:d	d	:—	:d

m	:—	:r	:m	f	:—	:m	:f	s	:f	:s	l	:—	^f :s	:f
hook	the	west	port,	and	let	us	gae	frec,	For	it's				
d	:—	:d	:ta	l	:—	:l	ta	:ta	:ta	l	:—	:l	:l	
d	:—	:s	:s	f	:—	:f	m	:r	:m	f	:—	:f	:f	

m.s	:—	:s	r.s	:—	:s	d.d	:—	:d	d	:—	
up	wi'	the	bonnets	o'	Bonnie	Dun	-	dce.			
s ₁ .m ₁	:—	:s	t ₁ .t ₁	:—	s	d.d	:—	:d	d	:—	
s ₁ .s ₁	:—	:s	s ₁ .s ₁	:—	s	d.d	:—	:d	d	:—	

2 Dundee he is mounted, he rides up the street,
 The bells they ring backward, the drums they are beat,
 But the Provost (douce man), said, "Just e'en let it be,
 For the town is weel rid o' that deil o' Dundee."

Come fill up my cup, etc.

3 There are hills beyond Pentland, and lands beyond Forth;
 If there's lords in the South, there are chiefs in the North;
 There are brave Duinnewassels, three thousand times three,
 Will cry, "Hey for the bonnets o' Bonnie Dundee."

Come fill up my cup, etc.

4 Then awa' to the hills, to the lea, to the rocks;
 Ere I own a usurper I'll crouch with the fox;
 And tremble, false Whigs, in the midst o' your glee,
 You hae no seen the last o' my bonnets and me.

Come fill up my cup, etc.

AULD LANGSYNE.

165.—KEY A. M. 92.

SCOTTISH AIR.

{	:s ₁		d : .d d : m		r : .d r : m		d : .d m : s	}
	Should		auld ac-quaintance		be forgot, And		nev - er brought to	
{	:s ₁		m ₁ : -.m ₁ m ₁ : d		t ₁ : -.l ₁ t ₁ : t ₁		d : -.l ₁ d : m	}
{	:s ₁		d ₁ : -.d d ₁ : d		s ₁ : -.s ₁ s ₁ : se ₁		l ₁ : -.l ₁ s ₁ : d	}

{	l : - - - : l		s : -.m m : d		r : -.d r : m	}
	min'?		Should		auld ac-quaintance	
{	f : - - - : f		m : -.d d : d		t ₁ : -.l ₁ t ₁ : t ₁	}
{	f ₁ : - - - : l ₁		d : -.d d : l ₁		s ₁ : -.s ₁ s ₁ : se ₁	}

{	d : -.l ₁ l ₁ : s		d : - - - : l		s.m : - - m : d	}
	days o' auld lang-		syne?		For auld lang -	
{	d : -.l ₁ f ₁ : - -		m : - - - : d		m.d : - - d : - -	}
{	l ₁ : -.f ₁ f ₁ : s ₁		d ₁ : - - - : f ₁		de : - - d : - -	}

{	r : -.d r : m		s.m : - - m : -.s		l : - - - : d	}
	syne, my dear, For		auld lang - -		syne, We'll	
{	t ₁ : -.l ₁ t ₁ : d		m.d : - - d : -.m		f : - - - : f	}
{	s ₁ : -.s ₁ s ₁ : d		d : - - d.ta ₁ l ₁ s ₁		f ₁ : -.m ₁ f ₁ .s ₁ l ₁ .t ₁	}

{	s : -.m m : d		r : -.d r : m		d : -.l ₁ l ₁ : -.s ₁		d : - - - -
	tak' a cup o'		kind-ness yet For		auld lang -		syne.
{	m : -.d s ₁ : s ₁		t ₁ : -.l ₁ t ₁ : d		l ₁ : - - f ₁ : - -		m ₁ : - - - -
{	d : -.d d ₁ : m ₁		s ₁ : -.s ₁ s ₁ : se ₁		l ₁ : -.f ₁ f ₁ : -.s ₁		d ₁ : - - - -

2 We twa hae run about the braes,
And pu'd the gowans fine,
But we've wandered mony a weary
foot,
Sin' auld langsyne.

For auld langsync, etc.

3 We twa hae paidl't i' the burr,
Frae morning sun till dine,
But seas between us braid ha'e
roar'd,
Sin' auld langsyne.

For auld langsync, etc.

4 And here's a hand, my trusty frien'
And gie's a hand o' thine;
We'll tak' a cup o' kindness yet,
For auld langsyne.

For auld langsyne, etc.

CHRISTMAS HYMN.

166.—KEY F

From MOZART. Arr. by W. G. McNALLY.

m :— : m	s :— : s	r :— : r	f :— : f
1 Hark! what	mean those	ho - - ly	voi - - ces,
2 Peace on	earth, good	will from	hea - - ven,
d :— : d	m :— : m	t ₁ :— : t ₁	t ₁ :— : t ₁
3 Has - - ten,	mor - - tals	to a -	dore Him,
d :— : d	d :— : d	s ₁ :— : s ₁	s ₁ :— : s ₁

d :— : d	r :— : r	m :— : f	m :— : r
Sweet - ly	sound - ing	through the	skies?.....
Reach - ing	far as	man is	found,.....
l ₁ :— : l ₁	t ₁ :— : t ₁	d :— : d	d :— : t ₁
Learn His	praise and	taste His	joy,.....
l ₁ :— : l ₁	s ₁ :— : s ₁	d :— : l ₁	s ₁ :— :—

m :— : m	s :— : s	r :— : r	f :— : f
Lol th'an-	gel - - ic	host re -	joi - - ces ;
Souls re-	deemed and	men for -	giv - - en,
d :— : d	d :— : d	t ₁ :— : t ₁	t ₁ :— : t ₁
Till in	Heav'n ye	sing be -	fore Him
d :— : d	m ₁ :— : m ₁	s ₁ :— : s ₁	s ₁ :— : s ₁

d :— : r	m :— : f	m :— : r	d :— :
Heav'n - ly	hal - le -	lu - jahs	rise,
Loud our	gol - den	harps shall	sound.
l ₁ :— : t ₁	d :— : d	d :— : t ₁	s ₁ :— :
" Glo - ry	be to	God most	high!"
l ₁ :— : s ₁	d :— : l ₁	s ₁ :— : f ₁	m ₁ :— :

CHRISTMAS HYMN.

s :— s	l :— l	d — l	l :— s
Lis - ten	to the	won - drous	story,
Christ is	born the	great an -	nointed,
m :— m	d :— d	d :— d	f :— m
Let us	learn the	won - drons	story
d :— d	f :— f	l :— f	d :— d

s :— m	f :— r	m :— d	r :— :—
Which they	chant in	hymns of	joy;
Heav'n and	earth His	prai - ses	sing.
m :— d	t :— t	d :— d	t :— :—
Of our	great Re-	dee - mer's	birth;
d :— d	s :— s	d :— m	s :— :—

m :— m	s :— s	r :— r	f :— f
Glo - ry	in the	high - est	glo - ry!
Oh! re-	ceive whom	God ap-	point - ed,
d :— d	d :— d	t :— t	t :— t
Spread the	bright - ness	of His	glo - ry,
d :— d	m :— m	s :— s	s :— s

d :— r	m :— f	m :— r	r :— m
Glo - ry	be to	God on	high.....
For your	Pro - phet,	Priest and	King
l :— t	d :— d	d :— t	t :— d
Till it	co - ver	all the	earth.....
l :— s	d :— l	s :— s	s :— d

m :— f	s :— d	m :— r	d :— :—
Glo - ry	be to	God on	high!
For your	Pro - phet	Priest and	King.
d :— d	d :— d	d s s	s :— :—
Till it	co - ver	all the	earth.
d :— l	m :— f	s :— f	m :— :—

SEE THE CONQUERING HERO COMES.

167.—KEY G. M. 108. S.S.C.

HANDEL.

{	s :—		m :— .f		s :—		d :—		r .m :f .s		f :m	}
	1. See		the		con		qu'ring		he		ro	
{	m :—		d :— .r		m :—		d :—		t ₁ .d :r .m		r :d	}
{	d :—		— :s ₁		d :—		m ₁ :—		s ₁ :—		— :d	}

{	r :—		— :		m .f :s .l		s :s		d ¹ :—		s :—	}
	comes,				Sound		the		trump		ets.	
{	t ₁ :—		— :		d .r :m .f		m :m		s :—		m :—	}
{	s ₁ :—		— :		d :—		— :d		m :—		d :—	}

{	f :m .r		r :— .d		d :—		— :		m .r :m .f		m :m	}
	beat		the		drums;				Sports		pre-	
{	r :d		— :t ₁		d :—		— :		d .t ₁ :d .r		d :d	}
{	t ₁ :d		s ₁ :s ₁		d ₁ :—		— :		d :t ₁		d :l ₁	}

{	r :m .r		d :d		f :m		r :d		t ₁ :—		— :	}
	pare,		the		lau		rels		bring,			
{	t ₁ :d .t ₁		l ₁ :l ₁		r :d		t ₁ :l ₁		se ₁ :—		— :	}
{	t ₁ :se ₁		l ₁ :f ₁		r :—		— :r ₁		m ₁ :—		— :	}

{	l .se :l .t		l :t		D.t. d ¹ f ¹ :—		r ¹ :—		m ¹ :r ¹ .d ¹		t :— .d ₁	}
	Songs		of		tri		umph		to		him	
{	m :—		— :s		l ¹ r ¹ :—		t :—		d ¹ :t .l		s :f	}
{	d .t ₁ :d .r		d :t ₁		l ¹ r :—		s :—		d :f		s :s ₁	}

{	f.G. d s :—		— :		s :—		m :— .f		s :—		d :—	}
	sing.				See		the		con		qu'ring	
{	mt ₁ :—		— :		m :—		d :— .r		m :—		d :—	}
{	ds ₁ :—		— :		d :—		— :s ₁		d :—		m ₁ :—	}

r . m : f . s f	: m	r : — — .	m . f : s . l s	: s
he - - - ro	comes,		Sound	the
t . d : r . m r	: d	t _l : — — :	d . r : m . f m	: m
s _l : — — :	d	s _l : — — :	d : — — :	d

d ^l : — s	: —	f : m . r r	: — . d	d : — — :
trump - ets,		beat	the	drums.
s : — m	: —	r : d —	: t _l	d : — — :
m : — d	: —	t _l : d s _l : s _l	d _l : — — :	

2 See the god-like youth advance,
 Breathe the flutes, and lead the dance;
 Myrtle wreaths and roses twine,
 Deck the hero's brow divine,
 See the conqu'ring hero comes,
 Sound the trumpets, beat the drums.

ALDIBORONTIPHOSOPHORNIO.

168.—KEY D. 1st time, M. 80; 2nd time M. 120; 3rd time, M. 160.

SECOND SOPRANOS AND ALTOS.

DR. CALLCOTT.

p

d ^l : d ^l . d ^l d ^l : s	d ^l : d ^l d ^l : s	d ^l : d ^l . d ^l s . s : s . s
Al - di - bo - ron - ti -	phos - co - phor - nio,	Where left you Chrononhoton-
d ^l : d ^l . d ^l d ^l : s	d ^l : d ^l d ^l : s	d ^l : d ^l . d ^l s . s : s . s

:	s	r . r : r . r r	: f . f	m : m	m : s
	Fa-	tigu'd within his tent by the	toils of	war, On	
d ^l : d	s : m	t _l . t _l : t _l . t _l t _l	: r . r	d : d	d : m
tho - lo - gos? Fa-					
d ^l : d	s : d	s . s _l : s _l . s _l s _l	: t _l . t _l	d : d	d : d

r	:r	r	:f	m	:—	s	:	r	:r	r.r	:f
down-y		couch re -		pos -		ing,		Rig -	dum	fun-i -	dos
t	:t	t	:r	d	:—	m	:	t	:t	t.t	:r
s	:s	s	:t	d	:—	d	:	s	:s	s.s	:s

m	:m	m	:s	r	:r	r	:f	m	:—	s	:
watching		near him,		While the		Prince is		doz -		ing.	
d	:d	d	:m	t	:t	t	:r	d	:—	m	:
s	:s	s	:s	s	:s	s	:t	d	:—	d	:

<i>f</i>	d	:s.s	:	d	:s	:	d	:s	:
Al -	di-bo -			phos-co -			Chro non -		
:	:	:	:	:	:	:	:	:	:
:	ron - ti -			phor - nio,			ho - ton -		
:	m :s	:	:	m :s	:	:	m :s	:	:

<i>ff</i>	d	:d	s	:	d	:d.d	t	:l	s	:f	m	:r
tho - lo -	gos,			Al - di-bo -	ron - ti -	phos-co -	phor-nio,					
:	:	:	:	d	:d.d	t	:l	s	:f	m	:r	
:	:	:	:	d	:d.d	t	:l	s	:f	m	:r	

<i>p</i>	d	:d	t	:l	s	:—	f	m	:—	l	:l	t	:t
Chro-non -	ho - ton-	tho - lo -	gos,					Chro-non -	ho - ton-				
d	:d	t	:l	s	:—	f	m	:—	f	:f	f	:f	
d	:d	t	:l	s	:—	f	m	:—	f	:f	s	:s	

<i>f</i>	d	:—	t	d	:—	l	:l	t	:t	d	:—	t	d	:—	D.C.
tho - lo -	gos,			Chro-non -	ho - ton-	tho - lo -	gos,								
m	:—	r	m	:—	f	:f	f	:f	m	:—	r	m	:—		
d	:—	d	d	:—	f	:f	s	:s	d	:—	d	d	:—		

'TIS FORE-ORDAINED.

169.—KEY F. S.S.C. M. 72,

MENDELSSOHN.

p *f* *p*

<i>s</i> <i>f</i> : - <i>m</i> <i>m</i> : <i>d</i>	<i>t</i> : - <i>l</i> <i>l</i> : <i>l</i>	<i>r</i> : <i>m</i> <i>f</i> : <i>l</i>
1 'Tis fore - or - dained in	coun - sel high, That	man, from ev - 'ry
<i>m</i> <i>r</i> : - <i>d</i> <i>d</i> : <i>l</i>	<i>s</i> : - <i>f</i> <i>f</i> : <i>f</i>	<i>t</i> <i>d</i> : <i>r</i> : <i>m</i>
2 And is a rose - bud	sent to thee, Thou	car - est for it
<i>m</i> <i>r</i> : - <i>d</i> <i>d</i> : <i>d</i>	<i>d</i> : - <i>d</i> <i>d</i> : <i>f</i>	<i>f</i> <i>m</i> <i>r</i> : <i>d</i>
<i>s</i> : - <i>f</i> <i>m</i> : <i>s</i>	<i>r</i> : - <i>f</i> <i>m</i> : <i>s</i>	<i>r</i> : - <i>f</i> <i>m</i> : <i>m</i>
earth - ly tie, The	woe must know of	part - ing, And
<i>r</i> : <i>t</i> <i>t</i> <i>d</i> : <i>d</i>	<i>d</i> : <i>t</i> <i>d</i> : <i>d</i>	<i>d</i> : <i>t</i> <i>d</i> : <i>m</i>
ten - der - ly, And	trains't its dew - y	leaves to blow; Yet
<i>t</i> : <i>s</i> <i>s</i> <i>d</i> : <i>m</i>	<i>f</i> : <i>s</i> <i>d</i> : <i>m</i>	<i>f</i> : <i>s</i> <i>d</i> : <i>m</i>

C.t.

<i>d</i> <i>f</i> <i>m</i>	<i>r</i> : - <i>d</i>	<i>d</i> : - <i>t</i> <i>t</i> : <i>s</i>	<i>m</i> <i>r</i> <i>d</i> : - <i>t</i>
oh! of earth - ly	suf - fering, There's	nought the heart more	
<i>m</i> <i>s</i>	<i>l</i> : - <i>l</i>	<i>l</i> : - <i>s</i> <i>s</i> : <i>s</i>	<i>s</i> : <i>t</i> <i>l</i> : - <i>se</i>
tho' it blooms at	morn - ing bright, Its	beau - ty wi - thers	
<i>l</i> <i>r</i> : <i>m</i>	<i>f</i> : - <i>r</i>	<i>s</i> : - <i>s</i> <i>s</i> : <i>s</i>	<i>d</i> : <i>r</i> <i>m</i> : - <i>m</i>

p f.F. *pp*

<i>t</i> : - <i>l</i> <i>l</i> : <i>d</i> <i>s</i>	<i>r</i> : - <i>f</i> <i>m</i> : <i>s</i>	<i>r</i> : - <i>f</i> <i>m</i> : <i>s</i>
pain doth bring Than	part - ing, yes,	part - ing, than
<i>se</i> : - <i>l</i> <i>l</i> : <i>d</i>	<i>d</i> : <i>t</i> <i>d</i> : <i>d</i>	<i>d</i> : <i>t</i> <i>d</i> : <i>d</i>
ere the night, That	dost thou know, that	dost thou know, that
<i>m</i> : - <i>f</i> <i>f</i> : <i>m</i>	<i>f</i> : <i>s</i> <i>d</i> : <i>m</i>	<i>f</i> : <i>s</i> <i>d</i> : <i>m</i>

f

<i>r</i> : - - : <i>f</i>	<i>m</i> : - - : <i>f</i>	<i>s</i> <i>f</i> : - <i>m</i> <i>m</i> : <i>d</i>
part - - -	ing! 3	But un - to men doth
<i>d</i> : - <i>t</i> : -	<i>d</i> : - -	<i>m</i> <i>r</i> : - <i>d</i> <i>d</i> : <i>s</i>
dost thou	know! 3	But un - to men doth
<i>f</i> : - <i>s</i> : -	<i>d</i> : - -	<i>m</i> <i>r</i> : - <i>d</i> <i>d</i> : <i>m</i>

p

<i>t</i> : - <i>l</i> <i>l</i> : <i>l</i>	<i>r</i> : <i>m</i> <i>f</i> : <i>l</i>	<i>s</i> : - <i>f</i> <i>m</i> : <i>m</i>
hope re - main; To	men a - lone doth	hope re - main; For
<i>s</i> : - <i>f</i> <i>f</i> :	:	<i>m</i> <i>r</i> : <i>t</i> <i>d</i> : <i>r</i>
<i>f</i> : - <i>f</i> <i>f</i> : <i>f</i>	<i>t</i> : <i>de</i> <i>r</i> : <i>d</i>	<i>t</i> : <i>s</i> <i>d</i> : <i>t</i>

C t. cres

$\widehat{d} f^{\uparrow} : m^{\uparrow} r^{\uparrow} : - . d d^{\uparrow} : - . t t : r^{\uparrow} s^{\uparrow} : f^{\uparrow} m^{\uparrow} : \widehat{r}^{\uparrow}$
when they part in grief and pain, "Fear not," they say, "We
$\widehat{d} f : s l : - . l l : - . s s : t d^{\uparrow} : r^{\uparrow} d^{\uparrow} : f$
$l r : m f : - . r s : - . s s : f m : f s : . se$

p f. F.

$\widehat{r}^{\uparrow} : - . d \widehat{d}^{\uparrow} : \widehat{d}^{\uparrow} s r : - . f \widehat{m}^{\uparrow} : s r : - . f m : s$
meet a - gain, We meet a - gain, We meet a - gain, We
$f : - . m m : f d d : t d : d d : t d : d$
$l : - . l l : l m f : s d : m f : s d : m$

$r : - - : f m : - -$
meet a - gain."
$d : - t : - d : - -$
$f : - s : - d : - -$

SONS OF BRITAIN, JOIN IN CHORUS.

170.—KEY A. *Allegro.* S.S.C.

A. J. FOXWELL.

B. KLEIN.

mf

$m : r d : - . s d : r m : d m : f$
1. Sons of Bri - - tain join in cho - rus, Sing the
$d : t s : - . s s : t d : d d : r$
$d : s m : - . s m : r d : d d : d$

> dim.

$s : - . m l : f r : - m : r d : - . s d : r$
tri - umph of the brave! Free-dom's flag is fly - ing
$m : - . d f : r t : - d : t s : - . s s : t$
$d : - . d f : f s : - d : s m : - . s m : r$

<i>cresc.</i>	<i>E.t.</i>		<i>mf</i>	<i>f.A.</i>	<i>cresc.</i>
m : d	rs : s	s l : t . d r' : t	d' :	d s : s	
o'er us,	Claim-ing	em - pire of the	wave!	By the	
d : s	t m : f	m . f : r , m f : r	m :	l m : m . r	
d : m	s d : t	d : d s : s	d :	f d : t	

l : m	f : s	s : f	r : m . f	s : r	m : f
mighty	sea - kings	founded,	Bri - tain's	pow'r has	ev - er
de : de	r : m	m : r	r : d	t : t	d : r
l : l . s	f : de	r : r	t : l	s : s . f	m : t ₂

<i>f</i>	<i>cresc.</i>				
f : m	s : s	d : s	r : s	m : d	f : r
grown,	Till the	sea it - self, un -	bounded,	Is the	
r : d	s : s	s : s	t : s	s : s	l : t
d : —	s : s	m : m	s : s	d : m	r : s . f

<i>sf</i>	<i>dim.</i>		
s : — . f	m : r	d :	
lim - it of	her throne.		
d : — . r	d : t	d :	
m : — . f	s : s	d' :	

2 From the margin of a fountain,
 Thus a little rill is seen,
 As it issues from the mountain,
 Gliding thro' the meadows green.
 But anon its waters quiver
 With a new and nobler force,
 Till a great and swelling river
 Rolls along its giant course!

3 With a high and proud position
 'Mid the nations of the earth,
 Still may Britain find her mission,
 In supporting truth and worth!
 Still in friendship firm and steady,
 Still with help for all oppressed,
 Still for kindness ever ready,
 Still with peace and plenty blest!

4 Oh, be British hearts united,
 British hands for ever strong,
 Every wrong be swiftly righted,
 Then shall British rule be long.
 If by honor ever shielded,
 If unswerving virtue shine,
 Britain's power shall still be wielded
 By an endless hero-line!

WANDERER ON MOOR AND WILDWOOD.

(HOME).

171.—KEY C.—*Andante*. S.S.C.

A. J. FOXWELL.

R. TSCHIRCH.

<i>p</i>	<i>m</i> : <i>m</i> , <i>r</i> <i>d</i> : <i>m</i>	<i>l</i> : — <i>s</i> :	<i>s</i> : — <i>s</i> : <i>s</i>
1. "Wand'rer on moor and	wild - - wood,	Whence	com - est
<i>m</i> : <i>m</i> , <i>r</i> <i>d</i> : <i>m</i>	<i>l</i> : — <i>s</i> :	<i>s</i> : — <i>f</i> : <i>m</i>	
<i>m</i> : <i>m</i> , <i>r</i> <i>d</i> : <i>m</i>	<i>l</i> : — <i>s</i> :	<i>m</i> : — <i>r</i> : <i>d</i>	

<i>mf</i> SOLI.	<i>r</i> : — : <i>s</i>	<i>s</i> : — <i>m</i> : <i>d</i> !	<i>m</i> : — <i>d</i> : <i>l</i>
thou?"	"From home,	home of	child - hood," And
<i>s</i> : — : <i>f</i>	<i>m</i> : — <i>d</i> : <i>m</i>	<i>s</i> : — <i>s</i> : <i>f</i>	
<i>t</i> : — : <i>t</i>	<i>d</i> : — <i>m</i> : <i>d</i>	<i>d</i> : — <i>m</i> : <i>f</i>	

<i>m</i> ,	<i>orec.</i>
<i>s</i> : — <i>s</i> <i>t</i> : <i>l</i> : <i>s</i> : <i>f</i> <i>m</i> : — — : <i>s</i>	<i>s</i> : — <i>m</i> : <i>d</i> !
sor - row clouds his brow.	"From home, home of
<i>m</i> : — <i>m</i> <i>s</i> : <i>f</i> : <i>m</i> : <i>r</i> <i>d</i> : — — : <i>m</i>	<i>m</i> : — <i>d</i> : <i>s</i>
<i>s</i> : — <i>s</i> <i>s</i> : <i>l</i> : <i>t</i> <i>d</i> : — — : <i>d</i>	<i>d</i> : — <i>m</i> : <i>m</i>

<i>dim.</i> <i>p</i>	<i>ri. e dim</i>	<i>pp</i>	<i>^</i>
<i>m</i> : — <i>d</i> : <i>l</i>	<i>s</i> : — <i>s</i> <i>s</i> : <i>s</i>	<i>s</i> : — — :	
child - hood," And	sor - row clouds his	brow.	
<i>se</i> : — <i>l</i> : <i>l</i>	<i>s</i> : — <i>m</i> <i>r</i> : <i>f</i>	<i>m</i> : — — :	
<i>m</i> : — <i>l</i> : <i>f</i>	<i>m</i> : — <i>d</i> <i>t</i> : <i>r</i>	<i>d</i> : — — :	

2 "Shepherd on hillside lonely,
Where art thou bound?"
"For home, homeward only,
In home my heart is found."

3 Where, then, is still appearing,
Life's greatest charm?
In home, sweet and cheering,
A shield from every harm.

4 When earthly ties shall sever,
Where is our rest?
In home—home for ever,
With peace eternal blest.

SIXTH STEP.

EXERCISES IN TRANSITION.

TWO REMOVES.

172.—KEY A \flat *Bach's "Blessing and Glory."*B \flat . t.m.

{ | s : r : f | m.r:d.t:d | ¹s : r : f | m.r:d.t:d ||

173.—KEY C.

"Sampson."

d.f. B \flat

{ : .m | m.m : r'.d' | f' : | ^fs : t'.r | f : .r | t.s : s.r | m ||

174.—KEY F.

"Jephtha."

{ : s | s :— : f | m :— : r | d :— : t | l :— : }

G. t.m.

{ : l | ¹s :— : f | m :— : r | d :— : t | l :— : ||

175.—KEY D.

"Jephtha."

{ : r' | r' :— : d' | t :— : l | s :— : f | m :— : }

E. t.m.

{ : m' | m.r' :— : d' | t :— : l | s :— : f | m :— : ||

176.—KEY C.

"Jephtha."

D. t.m.

{ | t : r'.t:l.s | d'.t:d' : | ^de't : r'.t:l.s | d'.t:d' : ||

CHROMATIC PHRASES.

177.—KEY F.

{ | d' : t : d | m : re : m | s : fe : s | d' :— :— : ||

178.—KEY D.

{ : d' | t : le : t | r' : t : s | f : m : r | d :— : ||

179.—KEY E.

{ | s : fe : f | m : s : t | l : la : s | d' :— :— : ||

ISLE OF BEAUTY.

Words by T. HAYNES BAILEY.

Melody by C. S. WHITMORE.

KEP F. S.S.C.

Arranged by J.P.

<i>mez.</i>	<i>cres</i>			<i>cen</i>		<i>do.</i>
m	:-	r	r	:d	s	:- f f :m
d	:-	t ₁	t ₁	:d	m	:- r r :d
Shades	of	ev'n	-	ing,	close	not o'er us,
'Tis	the	hour	when	hap -	py	fa - ces
When	the	waves	are	round	us	break - ing,
d	:-	s ₁	s ₁	:m ₁	d	:- t ₁ t ₁ :d

<i>dim</i>		<i>in</i>		<i>u</i>		<i>en</i>		<i>do.</i>
d ¹	:-	s	t	l	:s	f	m	r :d
s	:-	m	s	f	:m	r	d	:s ₁ s ₁ :-
Leave	our	lone	-	ly	bark	a -	while,	
Smile	a -	round	the		ta -	per's	light,	
As	I	pace	the		deck	a -	lone,	
m	:-	d	s ₁	:s ₁	s ₁	f	:m ₁ r m ₁ :-	

<i>p</i>		<i>></i>		<i>f</i>		<i>dim.</i>
m	:-	r	r	:d	s	:- f f :m
d	:-	t ₁	t ₁	:d	m	:- r r :d
Morn,	a -	las!	will	not	re -	store us
Who	will	fill	our	va -	cant	pla - ces?
And	my	eye	in	vain	is	seek - ing
s ₁	:-	f	s ₁	:m ₁	s ₁	:- se ₁ se ₁ :l
d ¹	:-	s	t	l	:s	f
f	:-	m	s	f	:m	r
Yon -	der	dim	and			
Who	will	sing	our			
Some	green	leaf	to			
l	:-	d	d	:l		

<i>m.r</i>	<i>s</i>	<i>t₁</i>	d	:-	r	:-	d	t ₁	t ₁	f	:-	m	m	r
d	t ₁	s ₁	s ₁	:-	l	:-	l	l	se ₁	r	:-	d	d	t ₁
dis -	tant	Isle;			Still	my	fan -	cy	can	dis -	cov -	er,		
songs	to	-	night?		Thro'	the	mist	that	floats	a -	bove	us		
rest	up	-	on;		What	would	I	not	give	to	wan -	der		
s ₁	:s ₁	f	m ₁	:-	f	:-	m	m	m	l	:-	l	s ₁	:s ₁

<i>rall.</i>		<i>></i>		<i>dim.</i>
r	:-	r	m	:m
t ₁	:-	r	d	:d
Sun -	ny	spots	where	
Faint -	ly	sounds	the	
Where	my	old	com -	
s ₁	:-	t ₁	d	:d
fe	:-	s	s	:-f
r	:-	d	t ₁	:-
d	:-	t ₁	t ₁	:d
friends	may	dwell;		
ves -	per	bell,		
pan -	ions	dwell;		
t ₁	:l	s ₁	s ₁	:-
m	:-	r	r	:d
d	:-	t ₁	t ₁	:d
Dark -	er	sha -	dows	
Like	a	voice	from	
Absence	makes	the		
s ₁	:-	f	f	:m

s	:-	r	f	m	:d	-	s	s	:-	s	:
d	:t			d	:d	-	s	s	:-	s	:
nights		of		wak	-	ing,	of	wak	-	-	ing,
sound	re	-	-	veil	-	le,	re-	veil	-	-	le,
m	:s			d	:d	-	s	s	:-	s	:
nights		of		wak	-	ing,	of	wak	-	-	ing,
sound	re	-	-	veil	-	le,	re-	veil	-	-	le,

pp

m	,	m	:m	,	m	f	l	f	:m	-	,	m	,	m	:m	,	m
d	,	d	:d	,	d	r	f	r	:d	-	,	d	,	d	:d	,	d
In	our	Isle's	en-	chant-ed	hall,	Hands	unseen	thy				Sleep,	thy	hounds	are		
Sleep,	the	deer	is	in	his	den,						Sleep,	thy	hounds	are		
l	,	l	:l	,	l	l	-	l	:l	-	,	l	,	l	:l	,	l

sf

f	l	f	:m	-	,	m	m	-	t	:t	-	,	m	f	-	f	:m	-	,
r	f	r	:d	-	,	d	t	-	t	:t	-	,	t	d	-	d	:t	-	,
couch	are	strew	-	ing,	Fai	-	ry	sounds	of	mu	-	sic	fall,						
by	thee	ly	-	ing,	Sleep,	nor	dream	in	yon	-	der	glen,							
l	-	l	:l	-	l	se	-	se	:se	-	se	l	-	l	:se	-	l		

sf

m	,	t	:t	,	l	m	:-	-	,	m	m	:	m	,				
t	,	t	:t	,	d	r	:-	-	,	de	d	t	:	m	,			
Ev	-	'ry	sense	with	slum	-	-	-	-	ber	dew	-	ing,					
How	thy	gal	-	lant	steed					lay	dy	-	ing,					
se	,	se	:se	,	l	t	:-	-	,	ta	l	se	:	m	,			

m	-	m	:m	-	,	m	:-	-		m	:	-					
m	-	m	:m	-	,	m	:-	-		m	:	-					
Ev	-	'ry	sense	with	slum	-	-	-	-	ber							
How	thy	gal	-	lant	steed					lay							

s	:-		s	:-		:	:
s	:-		s	:-		:	:
dew	-	-	ing.				
dy	-	-	ing.				
s	:-		s	:-		f	:
dew	-	-	ing.			dew	-
dy	-	-	ing.			dy	-
						r	:
						ing	
						ing,	

pp

s ₁	:d	r	:d m s	l	:— s r
m ₁	:s ₁	s ₁	:d	t ₁	:t ₁
Sol - - dier		rest, thy		war - -	fare
Hunts - man		rest, thy		chase is	
d ₁	:m ₁	f ₁	:m ₁	f ₁	:f ₁
d ₁	:d ₁	d ₁	:d ₁	d ₁	:d ₁

m	:—	r	:— d	f	:— m	m	:r	l
s ₁	:—	s ₁	:— s ₁	d	:— d	d	:l	l ₁
o'er,		Dream	of	fight	- ing	fields	no	
done,		Think	not	of	the	ris	- ing	
m ₁	:d ₁	f ₁	:— m ₁	l ₁	:— s ₁	s ₁	:fe ₁	
d ₁	:—							

cresc.

d	:t ₁	s ₁	:d	r	:d	l	:— s r
s ₁	:—	s ₁	:s ₁	s ₁	:s ₁ d	t ₁	:— t ₁
more,		Sleep	the	sleep	that	knows	not
sun,		For	at	dawn	- ing	to	as-
f ₁	:—	m ₁	:m ₁	f ₁	:m ₁	f ₁	:— f ₁

l	:s	f	:— fe f	m	:— l	l	:s r
d	:d	d	:— d	d	:— m	r	:— r
break - ing,		Morn	of	toil	nor	night	of
sail ye,		Here	no	bu	- gles	sound	re-
m ₁	:m ₁	ta ₁	:— l ₁ la ₁	s ₁	:— d	t ₁	:— t ₁

f	:m	s	fe f	m	:— l	l	:s r
d	:d	d	:— d	d	:— m	r	:— r
wak - ing,		Morn	of	toil	nor	night	of
veil - le,		Here	no	bu-gles	sound	re-	veil - - -
l ₁	:l ₁	ta ₁	:l ₁ le ₁	s ₁	:— s ₁	l ₁	:—

D.C.

m	:—	d	:—	—	:—	—	:—
s ₁	:—	s ₁	:—	—	:—	—	:—
ing.		ing.		—	:—	—	:—
le.		le.		—	:—	—	:—
s ₁	:—	m ₁	:—	—	:—	—	:—

LET THE LUSTY SHOUT.

KEY C. *With fire.* M. 92.

JOHN GUARD.

F. ABT.

<i>f</i>	\dot{m} .,s	\dot{d}	$\text{:}\dot{d}$	\dot{d}	:m, s	\dot{d}	$\text{:}\dot{d}$	\dot{d}	:s.,d
1. Let the	lus -	ty	shout,	As we	sing	it	out,	All our	
$\text{:}\dot{d}$.,m	s	$\text{:}\dot{l}$	s	$\text{:}\dot{d}$.,m	s	$\text{:}\dot{l}$	s	:m, m	
2. In the	tales	and	rhymes	Of the	old -	en	times,	We have	
$\text{:}\dot{d}$.,d	m	:f	m	$\text{:}\dot{d}$.,d	m	:f	m	$\text{:}\dot{d}$.,d	
3. As our	fa -	thers stood,	Where they	shed	their	blood,	Will we		

\dot{m}	$\text{:} -$	\dot{r}	\dot{d}	$\text{:}\dot{r}$	\dot{m}	$\text{:} -$:m, s	\dot{d}	$\text{:}\dot{d}$	\dot{d}	:m, s
heart's re -	solve de -	clare,	Here in	arms we	stand to de -						
s	$\text{:} -$	s	\dot{l}	$\text{:}\dot{t}$	\dot{d}	$\text{:} -$	$\text{:}\dot{d}$.,m	s	$\text{:}\dot{l}$	s	$\text{:}\dot{d}$.,m
heard how Eng -	land	rose,	Still in -	creasing might,	Tho' in						
s	$\text{:} -$	s	s	$\text{:}\dot{s}$	\dot{d}	$\text{:} -$	$\text{:}\dot{d}$.,d	m	:f	m	$\text{:}\dot{d}$.,d
stand with pur -	pose	high;	Still the	land to keep	Where their						

\dot{d}	$\text{:}\dot{d}$	\dot{d}	$\text{:}\dot{d}$.,m	\dot{r}	$\text{:} -$	\dot{r}	$\text{:} -$	\dot{f}	s	$\text{:} -$:s, s
fend our	land, Let the	foe	as -	sault who	dare;	Tho' con -					
s	$\text{:}\dot{l}$	s	:m, d	\dot{t}	$\text{:} -$	\dot{t}	$\text{:}\dot{r}$ \dot{d}	\dot{t}	$\text{:} -$:s, s	
vengeful	spite, Ever	vex'd	by rest -	less	foes:	By God's					
m	:f	m	$\text{:}\dot{d}$.,d	s	$\text{:} -$	\dot{s}	$\text{:}\dot{r}$	s	$\text{:} -$:	
ash - es	sleep, Or in	arms	for Eng -	land	die.						

\dot{r}	$\text{:}\dot{d}$	\dot{r}	$\text{:}\dot{r}$	\dot{m}	$\text{:} -$:s, s	\dot{r}	$\text{:}\dot{d}$	\dot{r}	$\text{:}\dot{r}$
fed - 'rate	ar -	mies	swarm,	Undis -	may'd our	ranks we				
\dot{t}	$\text{:}\dot{le}$	\dot{t}	$\text{:}\dot{t}$	\dot{d}	$\text{:} -$:s, s	\dot{t}	$\text{:}\dot{le}$	\dot{t}	$\text{:}\dot{t}$
mer - cy	and	His	pow'r	Prosper'd	still in	dark - en'd				
:	:s, s	\dot{d}	:m	s	$\text{:}\dot{m}$ \dot{d}	s	$\text{:} -$:s, s	:	
3. And may	God our	shores de -	fend,	And						

m^1 :—	$\overset{ff}{:d^1, d^1}$	$\overset{>}{d^1}$ $\overset{>}{:d^1}$	$\overset{>}{r^1}$ $\overset{>}{:m^1}$	$\overset{>}{f^1}$:—	l :— r^1
form,	Tho' con-	fed - 'rate	ar - mics	swarm,	Un - dis-
d^1 :—	$\overset{ff}{:d^1, d^1}$	$\overset{>}{d^1}$ $\overset{>}{:d^1}$	t : ta	l :—	f :— f
hour,	By God's	mer - cy	and His	pow'r,	Pros - per'd
pros-p'ring	bless-ing	send!	shores de-	fend,	And His
d : m	s : m	d :—	d	f :—	f :— f
			we	form,	Un - - dis-
			His	pow'r,	Pros - per'd
			de -	fend,	And His

d^1 : s	$\overset{>}{m^1}$:— r^1	d^1 :—
may'd our ranks	we	form.
m : m	s :— f	m :—
still in	dark - en'd	hour.
pros-p'ring	bless - ing	send!
s : s	s :— s	d :—
may'd our ranks	we	form.
still in	dark - en'd	hour.
pros - p'ring	bless - ing	send.

HAIL TO THE LAND.

(CANADIAN NATIONAL SONG.)

KEY A.

DR. HARPER.

ALEX. T. CRINGAN.

d :—	s_1, s_1	d :—	$:d, d$	r : r : r	m : d :—
Hail	to the	land	of our	fath - ers, God	bless it!
m_1 :—	$:m, m$	s_1 :—	$:s_1, s_1$	t_1 : t_1 : t_1	d : m_1 :—
d_1 :—	$:d_1, d_1$	m_1 :—	$:m_1, m_1$	s_1 : s_1 : s_1	d : d_1 :—

m :—	$:d, t$	d : l_1 : r	s_1 :—	$:s_1, s_1$	d : d : r
Hail	to the	land of the	free,	As it's	flag we sal -
s_1 :—	$:s_1, s_1$	m_1 : f_1 : fe_1	s_1 :—	$:s_1, s_1$	d : d : t_1
d_1 :—	$:m_1, r_1$	d_1 : d_1 : d_1	t_2 :—	$:s_1, s_1$	d_1 : d_1 : s_1

m :— :r ,m	f :f :fe	s :— :l ,l	s :— :m ,s
ute, Let no	voi . ces be	mute To	swell, from the
d :— :t _l ,t _l	d :l _l :l _l	t _l :— :d ,d	t _l :— :d ,t _l
d _l :— :s _l ,s _l	l _l :r _l :r _l	s _l :— :f _l ,f _l	s _l :— :s _l ,s _l

f :r :s	m :— :l ,l	s :— :m ,f	s :f :r
sea to the	sea, The	song of the	land that is
d :t _l :t _l	d :— :d ,d	t _l :— :d ,d	t _l :s _l :f _l
l _l :s _l :s _l	d :— :f _l ,f _l	s _l :— :l _l ,l _l	s _l :s _l :s _l

1ST FOUR VERSES.

d :— :—	s :l :t	d :— :—
free.	land of the	free.
m _l :— :—	t _l .r :f _l :f _l	m :— :—
d _l :— :—	s _l :s _l :s _l	d :— :—

LAST VERSE.

Hail to the blending of races!
 God bless it!
 Hail to the nation new-born!
 Let the Saxon and Celt, with a triumph heart-felt,
 The hopes of our nation adorn,—
 The strength of a nation new-born.

Hail to our lakes, streams and woodlands!
 Let's love them!
 Hail to the land east and west!
 Let no faction-stealth detract from the wealth
 Of our faith in the land that is blest,
 Our faith in the land of the west.

For God and their country, our fathers
 Fought bravely!
 For God and our country shall we
 Defend what is right, repressing the might,
 And the pride that oppresses the free,
 That threatens the land of the free.

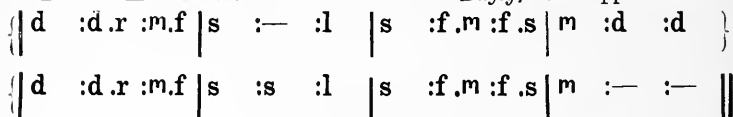
Then hail to the land of our fathers!
 God bless it!
 Hail to the land of the free!
 As its flag we salute, let no voices be mute.
 To swell, from the sea to the sea,
 The song of the land of the free.

D ^b	A ²	E ^b	B ²	F	C		C	G	D	A	E	B
t	m	l	r	s	d	c ²	d	f				
					t	b ¹	t	m	.	r	s	d
l	r	s	d	f	l	a ¹	l	r	s	d	f	t
s	d	f	t	m	l					t	m	l
f	t	m	l	r	s	g ¹	s	d	f	m	l	r
m	l	r	s	d	f	F ¹	f	l	r	s	d	f
r	s	d	f	t	m	E ¹	m	l	r	s	t	m
d	f	t	m	l	r	D ¹	r	s	d	f	t	m
t	m	l	r	s	d	C ¹	d	f	t	m	l	r
l	r	s	d	f	t	B	t	m	l	r	s	d
s	d	f	t	m	l	A	l	r	s	d	f	t
f	t	m	l	r	s	G	s	d	f	t	m	l
m	l	r	s	d	f	F	f	t	m	l	r	s
r	s	d	f	t	m	E	m	l	r	s	d	f
d	f	t	m	l	r	D	r	s	d	f	t	m
t	m	l	r	s	d	C	d	f	t	m	l	r
l	r	s	d	f	t	B	t	m	l	r	s	d
s	d	f	t	m	l	A ₁	l	r	s	d	f	t
f	t	m	l	r	s	G ₁	s	d	f	t	m	l
m	l	r	s	d	f	F ₁	f	t	m	l	r	s
r	s	d	f	t	m	E ₁	m	l	r	s	d	f
d	f	t	m	l	r	D ₁	r	s	d	f	t	m
t	m	l	r	s	d	C ₁	d	f	t	m	l	r
l	r	s	d	f	t	B ₂	t	m	l	r	s	d
s	d	f	t	m	l	A ₂	l	r	s	d	f	t
f	t	m	l	r	s	G ₂	s	d	f	t	m	l
m	l	r	s	d	f	F ₂	f	t	m	l	r	s

ELEMENTARY RHYTHMS.

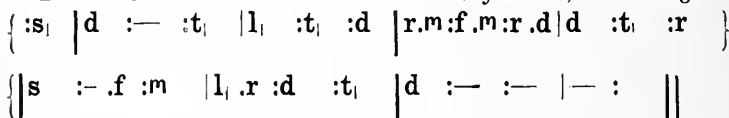
For pupils preparing for Elementary Certificate.

1.—KEY E. M. 100.

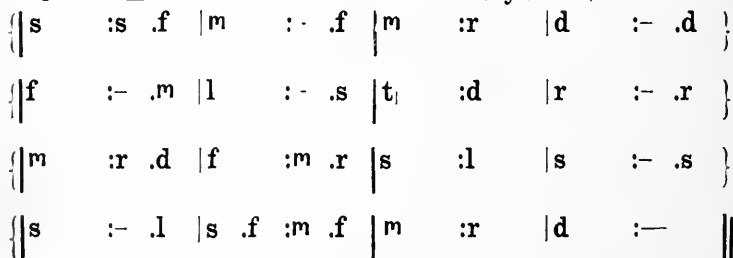
Bayly, "In happier hours."

-AATAI.

2.—KEY G. M. 100.

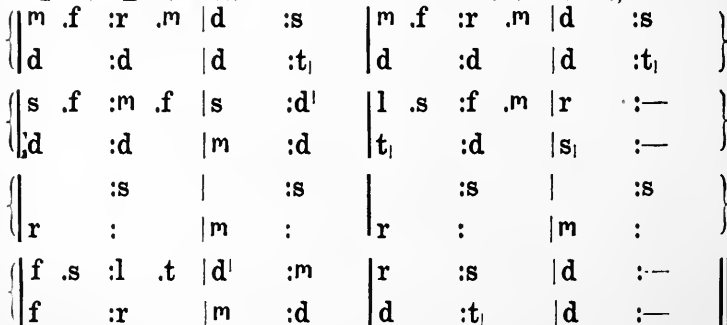
Hymn-tune, "Wainwright."

3.—KEY E. M. 100.

Hymn-tune, "Simeon."

(The pupils to take each part alternately).

4.—KEY D. M. 100.

J. R. Thomas, "Picnic."

TAFATEFE.

5.—KEY C. M. 72.

Bugle Call, "Walk and drive," (Altered).

{ d,d.d,d :d .d	m .d :d	m,m,m,m ;m .m	}	
{ s .m :m	d',d',d',d':d' .d'	s,s.s.s :s .m	}	
{ d,d,d,d:m .s	m .d :d	d :d	m .d :d	}
{ m :m	s .m :m	d',d',d',d':d'	}	
{ s,s.s,s :s	d,d.d,d,d:m .s	m .d :d		

TAAATEFE.

6.—KEY D. M. 72.

Bugle Call, "Hay up, or litter down."

{ d .d,d:d .d	d .s :d .s	m .m,m;m .m	}
{ m .d :m .d	s .s,s:s .s	d' .s :d' .s	}
{ d .d,d:d .d	d :		

TAFATAI.

7.—KEY F. M. 100.

Bugle Call, "Defaulters."

{ s .s	d,s .m :d,s .m	s .s,s:s .s	d,s .m :d,s .m	d	
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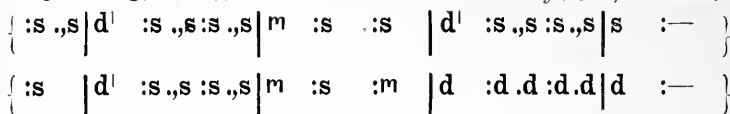
TAA-EFE.

8.—KEY G. M. 100.

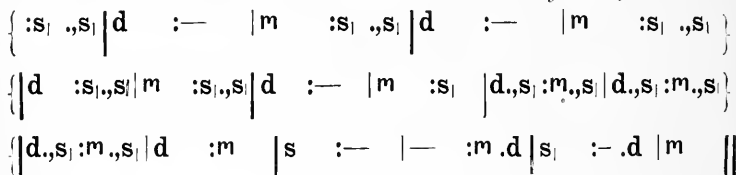
Bugle Call, "Salute for the Guard."

{ d :d .,d	s :s ..s	d :d .,d	d :	}
{ d .d :m .d	m .s :m .d	s :s .,s	s :	

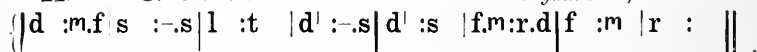
9—KEY C. M. 100.

Bugle Call, "Officers."

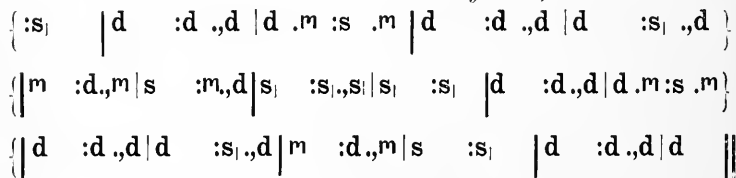
10.—KEY F. M. 100.

Bugle Call, "Orders."

11.—KEY C. M. 100.

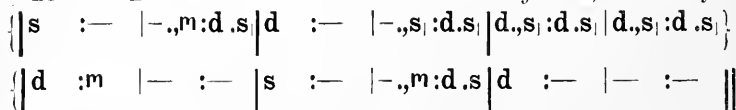
Hymn-tune, "Truro."

12.—KEY F. M. 100

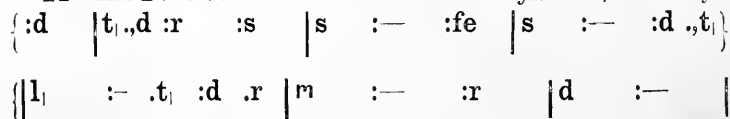
Bugle Call, "General Salute."

-AAEFE.

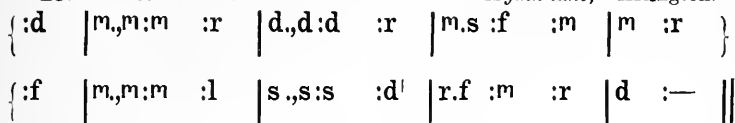
13.—KEY F. M. 100.

Bugle Call, "Assembly."

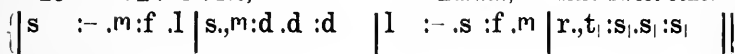
14.—KEY F. M. 100.

Hymn-tune, "Serenity."

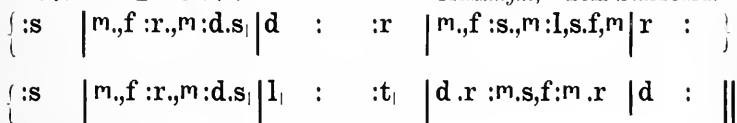
15.—KEY D. M. 100.

Hymn-tune, "Arlington."

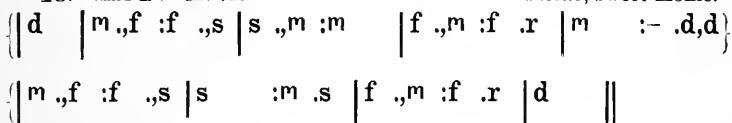
16.—KEY F. M. 100,

Barnett, "Hark! sweet echo."

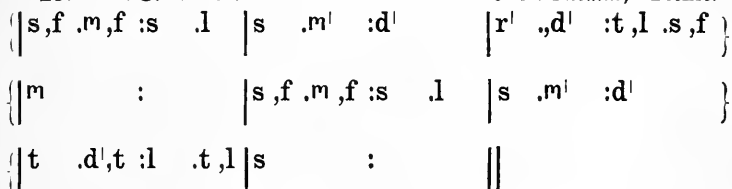
17.—KEY F. M. 72.

Mazzinghi, "Tom Starboard."

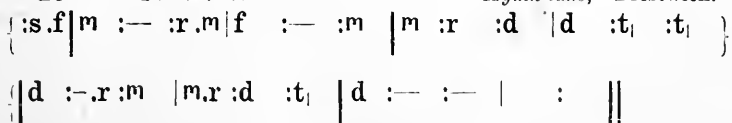
18.—KEY F. M. 72.

"Home, sweet Home."

19.—KEY C. M. 60.

J. R. Thomas, "Picnic."

20.—KEY F. M. 100.

Hymn-tune, "Prestwich."

INTERMEDIATE RHYTHMS.

FOR PUPILS PREPARING FOR THE INTERMEDIATE CERTIFICATE.

For the TIME EXERCISE OF THE INTERMEDIATE CERTIFICATE (Requirement 2).—Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of these Rhythms taken by lot. Two attempts allowed. The pupil may Taatai each Exercise in place of the first attempt.

TAATAITEE.

1.—KEY C. M. 100.

Bugle Call, "Charge."

{ | d .d .d :m .m .m | s .s .s :d | | d .d .d :m .m .m | }
 { | s .s .s :d | | d .d .d :m .m .m | s .s .s :d | } ||

TAA-AI-EE. SAA-AI.

2.—KEY A. M. 100, twice.

Bugle Call, "Quick Time."

{ :s | d :— :— | m :d :m | d :— :d | d :— :s | }
 { | d :— :— | m :d :m | d :— :— | : | } ||

3.—KEY F. M. 100, twice.

Bugle Call, "Men's Dinner."

{ :m | s :m :d | s :m :d | s :— :d | d :— :m | }
 { | s :— :d | d :— :m | s :m :d | s :m :d | }
 { | s :— :d | d :— :m | d :— :— | — :— | } ||

4.—KEY F. M. 100.

Bishop, "The land of my birth."

{ :d .d | d .m :s .s | s :d .d | d .f :l .l | l :d .d | }
 { When the pil - grim re- turns from a | far dis- tant shrine, [To the]
 { | d .m :s .s | s :l .s | s .f :l .r | d .t :l .s | s .m :r .d | }
 { | home that he loves, As I | dearly love mine, Then with | rap- ture he'll | }
 { | d :t .l | s :s .l | s .f :m .f .r | d : | } ||
 { cry, "'Tis the | land, 'tis the land of my | birth." } ||

5.—KEY D. M. 100.

Bishop, "Bid me discourse."

{ d :— | m :— .f | s :— | — :— | d' :— | t.,d' :l.,t }
 { Bid me dis- course, | I will en- }

{ s .,l | f .,s | m :— | m :— | m,r,d :f | m,r }
 { chant thine ear, | Or like a }

{ s :— | l :— | m :— .f | r .d :r | m | d :— ||
 { fair . y | trip up - on the | green. ||

6.—KEY C. M. 100.

Eisenhofer, "Now the moonbeam's lustre."

{ m :— .r | d :d | s :— .f | m : }
 { Songs and cheer - ful | voi - ces, }

{ s .,fe :s | s .,fe :s | s .,se | l,se,l :d | l .f | d : }
 { Songs and cheer - ful | voi . ces. }

{ l .,se :l | s .,se | l .d' :t | l | s :— | : ||
 { Ech . o here shall | call. ||

TAA-EFETEE.

7.—KEY C. M. 72, twice.

Sir J. Stevenson, "Fisherman's Glee."

{ s :— :— | — :— :— | s :— :s | s :l | t }
 { Kind | na - ture's boon with }

{ d' :— .r' :m' | s :— :s | s :— .fe :s | d' :— .t :d' }
 { joy we re - ceive, Sing mer - ri - ly, mer - ri - ly, }

{ m' :— .re :m' | d' :— :s | s :— .fe :s | d' :t :d' | m' :— .re :m' }
 { mer - ri - ly O ! Sing mer - ri - ly, mer - ri - ly, mer - ri - ly, }

{ d' :— :d' .d' | r' :— .r' | t :— :t | d' : : | : : ||
 { O ! With a mer - ry pull we row. ||

TAA-AITEE TAATAISEE.

8.—KEY C. M. 72, twice.

Bishop, "When wearied wretches."

{ s :- | s :- : f | : : f | f :- : m | : : m }
 { A - | las! the | days have }

{ m :- : r | : : r | r :- : d | : : d | d :- : m | s :- : - }
 { passed a- | long, The | days we }

{ f : l : | d : l : | s : m : | r :- : s | f :- : - | m ||
 { never, nev-er, nev-er more shall see. }

TAATEFETIFI.

9.—KEY A. M. 72, thrice.

Kreutzer, "Land of light."

{ s | : m | : s | d :- :- | s | :- :- | m : r : d }
 { Rich-est in | trea - sure, Bright-est in }

{ r :- :- | s | :- :- | s | : l | : t | d :- : d }
 { plea - sure, is the | land I }

{ l | :- : s | l | : t | : d | r : f. m : r. d | d :- : d }
 { claim as mine, O | praise to Him who }

{ t | : l | : t | d :- :- | - :- :- ||
 { gave it | birth! }

-AATAITEE.

10.—KEY D. M. 72, twice.

Auber, "Fisherman's Morning Song."

{ s | s :- :- | - : s : d | m :- :- | : : m | m :- :- | - : m : d }
 { Take | heed, whisper | low, Take | heed, whisper }

{ s :- :- | : : m | r :- : m. f | s :- : l. s | s :- :- | d :- : }
 { low, The | prey we seek we'll | soon, we'll }

{ d^l : t : l | l : s : f | m : - : - | - : - : m | r : - : m, f | s : - : l, s }
 { soon, we'll soon en- | snare, The | prey we seek, we'll | }

{ s : - : - | d^l : - : - | d^l : - : s | s : f : r | d : - : - | - : - ||
 { soon, we'll | soon, we'll soon en- | snare. ||

11.—KEY D. M. 144, six times. *Brahm*, "Rest, weary traveller."

{ r : - : - | - : d : r | m : - : - | d : - : - }
 { Wan . . . der no | more, }

{ r, m, f, s, l, s | t, l, s, f, m, r | m : s : d^l | l : f : r }
 { wan . . . | . . . | . . . der, }

{ d : - : - | r : - : m | d : - : | : : }
 { wan . . . der no | more. ||

TAATAI-AA.

12.—KEY E. M. 120.

"Men of Harlech."

{ d : - : t | l : - : t | d : r | m : l }
 { For the li . . . ber- | ty of Gwa - lia, }

{ s, m : - | r : - : m | d : - : | - : }
 { Onward, Har - . . lech | men. ||

13.—KEY A. M. 144.

Parry, "Adieu to the cottage."

{ s₁ | d : - : r, m | r, d : - : s₁ | l : - : t, d | d : - : }
 { A - | dieu to the | village, a - | dieu to the | cot, }

{ r | m : - : r, d | r, s : - : d | t : - : d, l | s : - : }
 { And | shall I then | never re - | vis - it the | spot? ||

TAFA-AI.

14.—KEY G. M. 72.

Haigh, "Spare my love."

{ d, r, m, d | l, d, - : s₁ | d, d, r, d | m, d, s }
 { Spare my love, ye | winds that blow, | Plashy sheets and | beating rain, }

{ r, t₁ : s₁ | s₁ | d, m, - : s | m, r : r, m | r, d, d }
 { Spare my love, thou | feathery snow, | Drifting o'er the | fro - zen plain. ||

15.—KEY F. M. 60.

"She never blamed him."

{ | m :m,r.- | m f :fe,s.- | r .,r :r .d | r .m :r .d }
 { She never | blam'd him, never, | But received him | when he came, }

{ | m .,m :m .r | m f :fe,s.- | r .,r :r .d | r .m :r .d ||
 { With a welcome | kind as ev-er, | And she tried to | look the same. ||

SAA.

16.—KEY D. M. 96.

Shield, "The heaving of the lead."

{ : d ,r | m :m | r :f ,r | d :t | | d : .s | d ,r :m ,f | s }
 { Now | to her berth the | ship draws nigh— We | short-en sail— }

{ : .s | l ,t :d ,l | s : .s | d : - .t | l : .s | s ,f :m ,r | d ||
 { She | feels the tide— "Stand | clear the ca - ble" | is the cry. ||

17.—KEY F. M. 60.

Bishop, "O no, we never mention her."

{ : .s | d ,t | :d ,r .- | m .,m :s .m }
 { O | no, we never | men - tion her, Her }

{ | r .,d :r ,m .- | d : .s | s ,t | :t .r }
 { name is never | heard. From | sport to sport they }

{ | r ,d .- :d ,l | s ,d .- :d .r ,m | d ||
 { hurry me, To | banish my re - | gret. ||

18.—KEY A. M. 80,

Braham, "Beneath the willow tree."

{ : .s | d ,d :d : - .r | m .,d :d : .l | }
 { O | take me to your | arms, my love. She }

{ | s ,m :d : .m | r : : .l | s ,m :f : - .r | }
 { will not list to | me, Be- | neath the wil - low }

{ | d₁ : : | s₁ m₁ - : : d₁ s₁ - | m₁ d₁ - : : | l₁ }
 { | tree, : : | willow, willow, willow, : : Be. }

{ | s₁ „ d : m :- . t₁ | d : — : ||
 { | neath the wil low | tree. }

SAL.

19.—KEY C. M. 80.

J. R. Thomas, "Homeward Bound."

{ | d¹ : s | m : s s | s : — f }
 { | Home - ward, | Home - ward, The | sun is }

{ | m s : | r¹ s s „ f | m : }
 { | drop-ping, | dropping in the | sea. }

{ | d¹ : l . | d¹ : s s | s . t : r¹ f }
 { | Good night, | good night, he | says to you and }

{ | m : d¹ | l . : d¹ | s . : s }
 { | me; | Good | night, | good | night, | he }

{ | s . d¹ : d¹ . t | d¹ : d¹ | ta : — . ta }
 { | says to you and | me. | We're | home - - - ward }

{ | l : — . l | t : . t | d : ||
 { | bound. | we're | home . . . ward | bound. }

20.—KEY C. M. 88.

J. R. Thomas, "Lily bells and roses."

{ | m : m f | s : — s : l s | d¹ : — d¹ }
 { | Where li-ly- | bells in beau-ty | grow, My }

{ | t¹ f : l : f | m : — m m f | fe : s : l s }
 { | home, my home shall | be, Go search the | wild - wood high and }

{ | d¹ : — : d¹ | t . d¹ : l : — . t | s : — . }
 { | low, What | sight so fair to | see? }

MINOR MODE PHRASES.

SELECTED FROM WELL-KNOWN COMPOSERS.

For the latter half of the 5th requirement of the Intermediate Certificate, any one of Nos. 11 to 22, taken by lot, must be Sol-fa'd in correct tune and time. Two attempts allowed. The key may be changed when necessary.

1.—KEY G. *L is E.**Sir. H. Bishop, "Tis when to sleep."*

{ *l* : *l* . *t* | *d* : *r* | *m* : *f* | *t* : *m* | *l* : *d* | *r* : *m* | *l* : — | : *l* }

{ Still as undaunted | on we stray, Thro' many a tan-gled brake, We }

{ *m* : — *r* | *d* : *r* : *d* . *t* | *l* : *d* | *t* : *m* | *l* : *t* | *d* : *r* | *m* : — | — : — }

{ pause to mark the | si - lent way, The | cautious trav'lers | take. }

2.—KEY B₂. *L is G.**Mendelssohn, "Turkish Drinking Song."*

{ *l* : *m* | *m* . *m* | *l* : *m* | *t* : *m* | *t* : *m* | *t* : *m* . *m* }

{ Bump not the flask, thou | churl - ish clown, On the }

{ *d* : *l* . *t* | *d* : *l* . *d* | *m* : — | *d* : }

{ board as tho' you would | break it! }

3.—KEY A. *L is F[♯]**W. Boyd, Part-Song.*

{ *m* : *r* | *d* : *l* | *t* : *m* | *l* : — . *t* | *d* : *d* }

{ At | Christ-mas - time when | frost is out, The }

{ *r* : *r* | *f* : *f* | *m* : — | — : *m* | *l* : — . *t* | *d* : *r* }

{ year is grow - ing | old, But | sure - ly, soon as }

{ *m* : *f* | *m* : *r* | *d* : *t* . *l* | *t* : *se* | *l* : — | — }

{ A - pril comes, 'Twill | wake and bloom a - gain. }

4.—KEY C. *L is A.**Welsh Air, "The Dawn of Day."*

{ *l* | *l* : *m* | *m* : *d* | *d* : — | *t* : *t* | *l* : *d* | *t* : *l* | *l* : — | *se* }

{ Sweet | Spring a-gain re | turn - ing, Makes | ev - 'ry bo - som | glad. }

{ *l* | *m* : *f* | *r* : *m* | *d* : *r* | *t* : — . *d* | *l* : *l* | *d* : *t* . *l* . *se* | *l* : — | — }

{ The | birds are singing | from each spray "Ti | I a - lone am | sad. }

5.—KEY A. L is F. J. R. Thomas, "There are good fish in the sea."

{ :m .r | d :d | t₁ .l₁ :t₁ .d | l₁ :— | :l₁ t₁ }

{ | d .t₁ :l₁ .t₁ | m₁ :se₁ | l₁ :— | :m | m.f :m.f | m :l₁ }

{ | m :— | :m | m :r .d | t₁ :m l₁ :— | :l₁ }

6.—KEY D₉ L is B₉ Welsh Air, "Of noble race was Shenkin."

{ :l .t | d¹ :t .l | se.l :t .se | l :l₁ | :l₁ .t₁ }

{ From his | cave in Snow - don's | moun - tains, Hath the }

{ | d.l₁ :r .t₁ | m :m | d :l₁ | :l .t | d¹ .m¹ :r¹ .d¹ | t¹ .r¹ :d¹ .t }

{ | pro - phet min - strel | spo - ken ; It | o - mens great suc - }

{ | l .d¹ :t .l | se :- .m | f .m :f .r | m :se | l :l₁ | :l₁ }

{ | ces in war, Of | con - quest the sure | to - ken. ||

7.—KEY C. L is A.

H. Lahee, Part Song.

{ :m | l :m | f :m .r | l :m | f :m .r }

{ We | all must work it | is our lot, Each }

{ | l :l.se | l :l .t | d¹ :— | — :m¹ .r¹ | d¹ :d¹ | d¹ :d¹ .t }

{ | one must take his | part, There's | no - thing done, There's }

{ | l :l | l :l.se | l :l.se | l :l.se | l :— | — ||

{ | no - thing won, With - out the earn - est heart. ||

8.—KEY A. *L* is *F*♯.*C. G. Allen, Part Song.*

{ :m₁ | d :— | t₁ :l₁ | t₁ :— | m₁ :m₁ | m :— | r :d | t₁ :— | — }

{ The | sad | leaves are | dy - ing, the | sweet birds have | flown, | — }

{ :m₁ | l :— | t₁ :d | t₁ :se₁ | m₁ :m₁ | d :— | r :d | t₁ :— | — }

{ O'er | ev - 'ry fair | blos - som once | bloom - ing and | bright, | — }

{ :t₁ | m :— | r :d | r :— | d :l₁ | m₁ :— | l₁ :se₁ | l₁ :— | — ||

{ The | frost spir - it | lays | her cold | fin - gers to- | night. ||

9.—KEY B♭.

Handel, "Judas."

{ :d.r | m :se₁ | l₁ :t₁.d | r :d.t₁ | d :r.m | f :m.r }

{ Where war - like | Ju - - - - - das | wields | his }

{ m :r.d | t₁ :l₁ | m :— | — ||

{ right | eous | sword. ||

10.—KEY F. *L* is *D*.*J. R. Thomas, "The Owl."*

{ :m | l :m.,m | d :m.,m | t₁ :m | l₁ :.,t₁ | d :d.,r | m :m }

{ Mourn | not for the owl, nor his | gloomy plight; The | owl hath his share of }

{ l₁ : | :m | m :t₁,d | l₁ :m.,m | m :t₁,d | l₁ :t₁ }

{ good; | Nor | lonely the bird, nor his | ghaſt-ly mate, They're }

{ d :m.,m | l :— .r | m :— | :se | l :s.s | f :m.m }

{ each un-to each | a | pride, | Thrice | fonder, perhaps, since a }

{ r :d | f :— .m | l :f.r | m :m | l₁ :— | — ||

{ ſtrange, dark fate | Has | rent them from all be- | ſide. ||

11.—KEY B♭. *L* is *G*. *Henry Smart, "Good night, thou glorious sun."*

{ :m₁ | m₁ :— .m₁ | ba₁ :se₁ | l₁ :l₁ | t₁ :t₁ | d :m | r :l₁ | d :— | t₁ ||

{ Veil'd | by | thy cloak of | crimſon gold, Thy | day's high duty | done. ||

12.—KEY C. *L is A.**P. La Trobe, "Hereford."*

{ :l | se :l | se :m | m :re | m :m | ba :se | l :t | d^l :t | l ||
 { On | thee a - lone our | spirits stay, While | held in | life's un - e - ven way. ||

13.—KEY D. *L is B.**Handel, "Jephtha."*

{ :m | l :m | ba :se | l :— | :t | d^l :se | l :t | }
 { Or | heav'n, earth, seas, and | sky, In | one con - fu - sion | }

{ d^l :— | :f | m :r | d :t | l :— | — ||
 { lie, Ere | in a | daughter's | blood. ||

14.—KEY D. *L is B.**Henry Smart, "The Lady of the Lea."*

{ m :m | ba :se | l :t | d^l :— | d :d | r :— d | d :— | — :— ||
 { Cold within the | grave lies she, Sleeping peaceful | ly. ||

15.—KEY D. *L is B.**Leveridge, "Black-eyed Susan."*

{ m :l .t | d^l :t .l | se .l | m :— .f :m .r | }
 { All in the | downs the | fleet was | moor'd, The streamers | }

{ d :t | l :d .r | m :— .d :m .ba | se :m .m :l .t | }
 { wav - - ing in the | wind, Does my sweet | William, Does my sweet | }

{ d^l :m^l : | m .l :d^l .t | l .se | l :— . ||
 { Wil - liam | Sail a-mong | your | crew ? ||

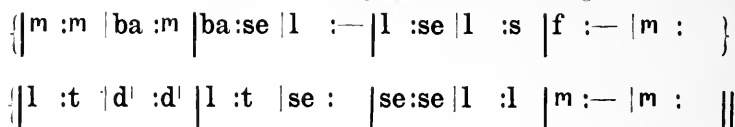
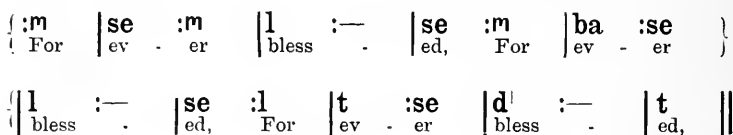
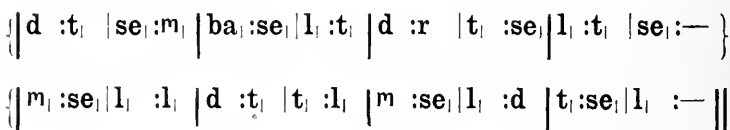
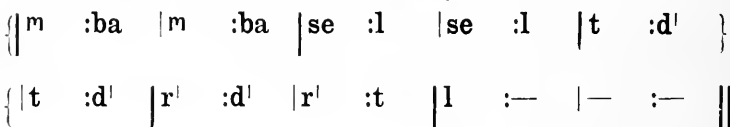
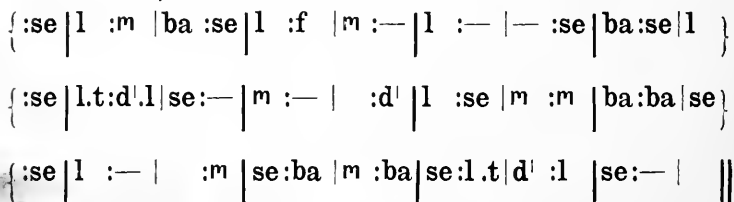
16.—KEY C. *L is A.**Henry Smart, "Now May is here."*

{ :l .se | l :t | se .ba :se .l | t :se | m :l .se | }

{ l :se | t :m | d^l :— | — ||

17.—KEY A. *L is F#**Henry Smart, "Now May is here."*

{ :l | m :— | t :se | m :— | — :m | ba :se | l :t | d :— | — ||

18.—KEY C. *L* is *A*.*Haydn*, "Achieved is the glorious work."19.—KEY C. *L* is *A*.*Handel*, "Esther."20.—KEY B \flat . *L* is *G*.*J. L. Hatton*, "Jack Frost."21.—KEY C. *L* is *A*.*G. A. Macfarren*, "The three Fishers."22.—KEY E \flat . *L* is *C*.*Handel*, "Israel in Egypt."

EXAMINATION

FOR THE

ELEMENTARY CERTIFICATE

OF THE

TONIC SOL-FA COLLEGE.

1. Bring on separate slips of paper the names of six tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes chosen by lot.

2. Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, (or Nos. 1 to 20, page 94, in this book), taken by lot. Two attempts allowed. The pupil may Taatai each exercise in place of the first attempt.

3. Sol-fa from the Examiner's pointing on the Modulator, a voluntary moving at the rate of M. 60, containing transition of one remove.

4. Pitch the key-note by means of a given C, Sol-fa not more than three times, and afterwards sing to words, or to the syllable *laa*, any "part" in a psalm or hymn-tune in the Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.

5. The tones of a Doh chord being given by the examiner, tell, by ear, the Sol-fa names of any three tones of the scale he may sing to *laa*, or play upon some instrument. [Two attempts allowed, a different exercise being given in the second case].

Those who pass this examination will be furnished with a Voucher by the Examiner, which should be immediately sent to the Secretary, with the fee of 15 cents. The Certificate will then be forwarded to the Examiner, who will sign it and hand it to the student on his application for it.

ALEX. T. CRINGAN,
Secretary.

REQUIREMENTS

OF THE

INTERMEDIATE CERTIFICATE.

EXAMINERS.—*Those who are Shareholders of the Tonic Sol-fa College, and have been duly proposed and accepted, with others who were recognised as Examiners previous to October 1st, 1880.*

Before the examination is commenced the student must satisfy the Examiner that he has obtained the Elementary Certificate.

✓ 1. Bring on separate slips of paper the names of twelve tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes chosen by lot.

2. Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Intermediate Rhythms" taken by lot. Two attempts allowed. The pupil may Taatai each exercise in place of the first attempt.

3. Sing to *laa* from the Examiner's pointing on the Modulator a Voluntary containing transitions of one remove; and also Sol-fa from the Examiner's pointing on the Modulator a Voluntary containing easy transitions of two or three removes and phrases in the Minor mode.

4. Sol-fa at first sight, and afterwards sing to words, or to *laa*, from the Tonic Sol-fa notation any tunes or parts of tunes the Examiner may select, containing transitions of the first remove.

5. Sol-fa in correct time and tune any one of Nos. 11 to 22 of the "Minor Mode Phrases," taken by lot. Two attempts allowed.

6. Write down from ear the Sol-fa notes of any two simple phrases of four and six tones respectively, or a single chant, not already known, the Examiner giving the key-tone, and singing the tune to *laa*, or playing on an instrument, but not more than three times.

✓ 7. Sol-fa at first sight, and afterwards sing to words, or to the syllable *laa*, any part in a psalm or hymn-tune from the Staff Notation, equal in difficulty to the Sol-fa sight test in the Elementary Certificate.

NOTE.—The seventh requirement is optional, but if it is complied with, the words "Passed in Staff Notation also," will be added to the Certificate.

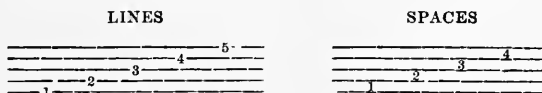
Those who pass this examination will be furnished with a Voucher by the Examiner, which should be immediately sent to the Secretary with the fee of 30c. The Certificate will then be forwarded to the Examiner who will sign it, and hand it to the student on his application for it.

ALEX. T. CRINGAN,
Secretary for Canada,
TORONTO.

STAFF NOTATION.

FIRST STEP.

The *Staff* is composed of five lines and four spaces. The lines and spaces are numbered from the bottom upwards, thus—



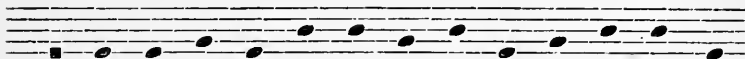
RULE I.—If *DOH* be on a line, *ME* and *SOH* are on the first and second lines above; if *DOH* be in a space, *ME* and *SOH* are in the first and second spaces above, *i.e.* *DOH*, *ME* and *SOH* are *similarly* placed.

Name the syllables in the following exercises, and then Sol fa in tune.

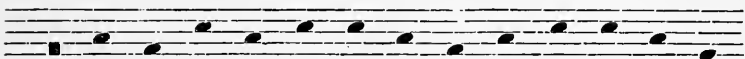
NOTE.—The square note shows the position of *DOH*.

EXERCISES IN TUNE.

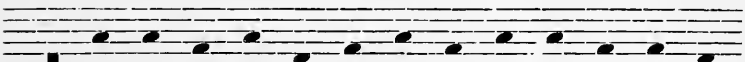
Ex. 1.



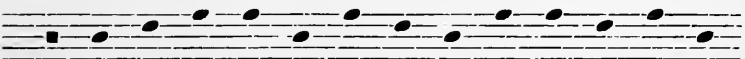
Ex. 2.



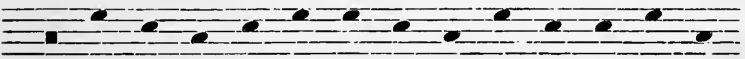
Ex. 3.



Ex. 4.



Ex. 5.

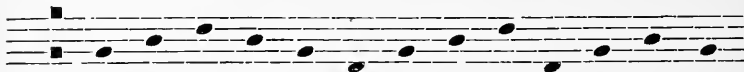


RULE II.—Octaves are *dis-similarly* placed. If DOH be on a line, its octave must be in a space. If in a space, its octave must be on a line.

Ex. 6.



Ex. 7.



Ex. 8.

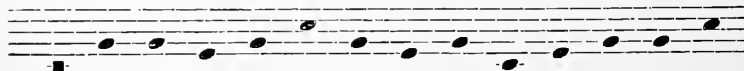


Short lines drawn above or below the staff are called *ledger lines*.

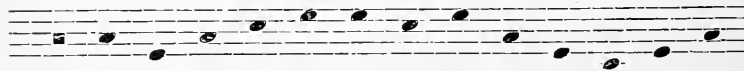
Ex. 9.



Ex. 10.



Ex. 11.



Ex. 12.



TIME.

In the Staff Notation time is represented by the shape of the note. The following are the notes most generally used. The pupil must be careful, however, not to confuse the terms *note* and *pulse*, as a half-note is never a half-pulse.

BREEVE. WHOLE NOTE. 1/2 NOTE. 1/4 NOTE. 1/8 NOTE. 1/16 NOTE. 1/32 NOTE.



Seldom used.

NOTE.—The strong accent is indicated by the bar, but the medium and weak accents have no specific sign.

The following Exercises are to be sung on one tone to the time-names, then to *taa*.

QUARTER-NOTE TO A PULSE.

FOUR-PULSE MEASURE.

Ex. 13.



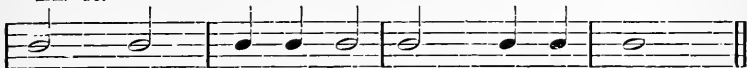
Ex. 14.



Ex. 15.



Ex. 16.

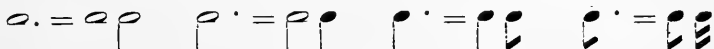


THREE-PULSE MEASURE.

Ex. 17.

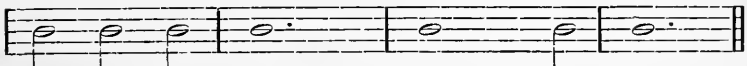


RULE III.—A dot placed *after* a note increases its length by one-half.

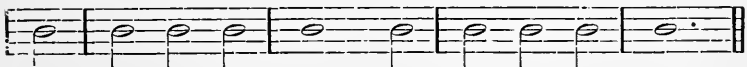


HALF-NOTE TO A PULSE.

Ex. 18.



Ex. 19.

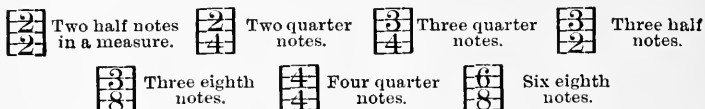


HALF-PULSES.

Ex. 20.



Time signatures are used to denote the number of pulses in a measure. The upper figure gives the number, and the lower the quality of the notes in the measure.



Four pulse measure is sometimes called Common time, and is frequently designated by the letter C (initial of common), thus—



Ex. 21.



Ex. 22.



Ex. 23.

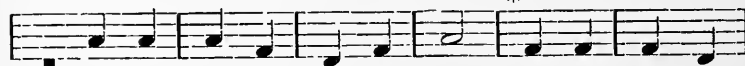


Ex. 24.

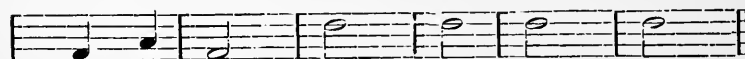


ON! YE PATRIOTS.

Ex. 25. Round in three parts.



On, ye pa-triots one and all, Hear the bu-gle

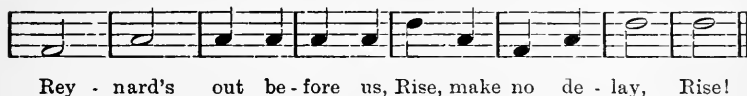
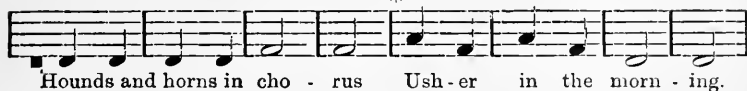


loud-ly call. On! on! on! on!

HOUNDS AND HORNS IN CHORUS.

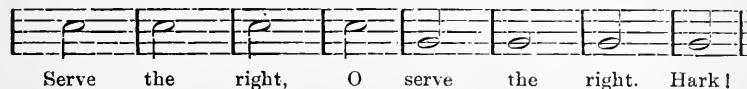
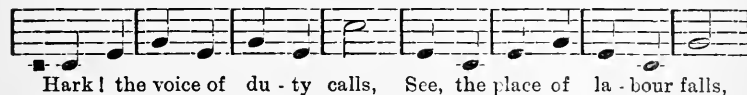
Ex. 26. Round in four parts.

*



SERVE THE RIGHT.

Ex. 27. Round in four parts.



EXERCISES IN TWO PARTS.

Ex. 28



Ex. 29.



"Notation is a thing of the pen," and will be best learned by writing.

The following exercises in translating from Tonic Sol-fa into the Staff notation will be found invaluable as a means of fixing the relative positions of the notes on the minds of the pupils.

A. Draw a staff of five lines, and write Ex. 1 and 2, page 1, placing *DoH* in first space below; Ex. 3, *DoH* on first line; Ex. 4, *DoH* on second line; Ex. 5, *DoH* on first space below.

B. Write as above, using the quarter-note as equal to a pulse, Ex. 21, page 3, placing *DoH* in first space below; Ex. 23, *DoH* on first ledger line below; Ex. 24, *DoH* in second space.

SECOND STEP.

RULE IV.—*RAY* occupies the first position above *DoH*, and *Te* the first below. If *DoH* be on a line, *Te* and *RAY* will be in spaces, and if *DoH* be in a space, *Te* and *RAY* will be on lines.

Sol-fa and afterwards sing to *laa* the following exercises.

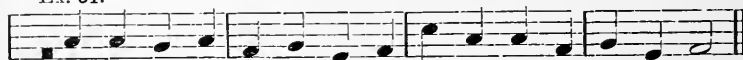
Describe the proper time signature of each exercise.

EXERCISES IN TUNE.

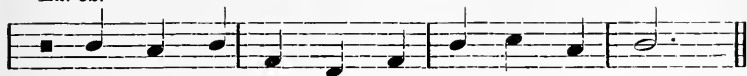
Ex. 30.



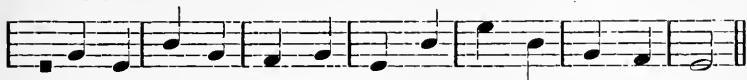
Ex. 31.



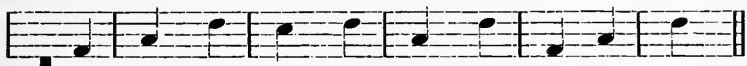
Ex. 32.



Ex. 33.



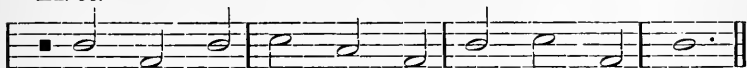
Ex. 34.



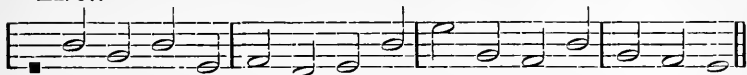
Ex. 35.



Ex. 36.



Ex. 37.

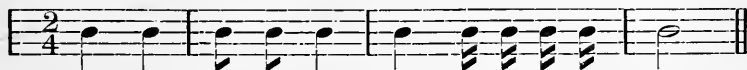


EXERCISES IN TIME.

Ex. 38.



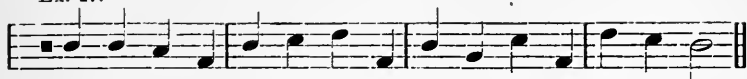
Ex. 39.



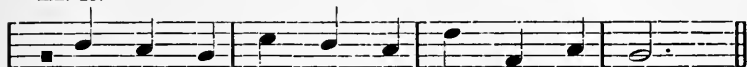
Ex. 40.



Ex. 47.



Ex. 48.



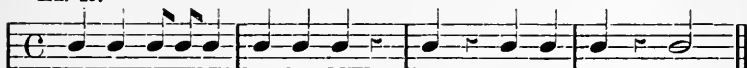
TIME.

Each note has a rest or mark of silence of corresponding length. The following diagram gives the notes with their equivalent rests.

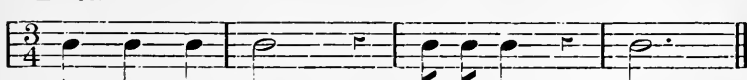


The dot placed after a rest lengthens the rest by one-half.

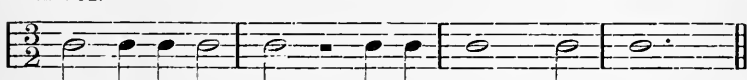
Ex. 49.



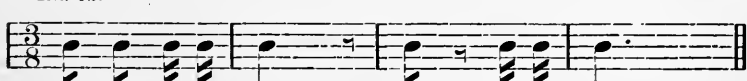
Ex. 50.



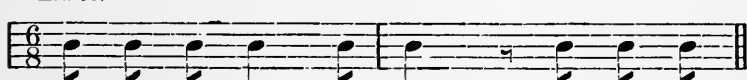
Ex. 51.



Ex. 52.



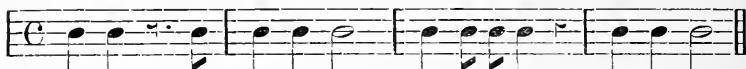
Ex. 53.



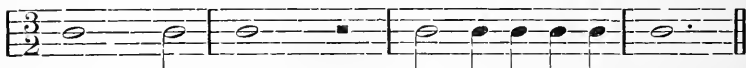
Ex. 54.



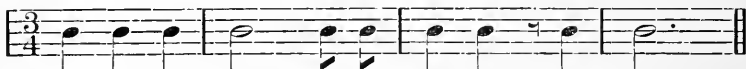
Ex. 55.





Ex. 56.



Ex. 57.



When two or more eighth-notes are sung to the same syllable their tails are joined thus  instead of . See example in Ex. 62.

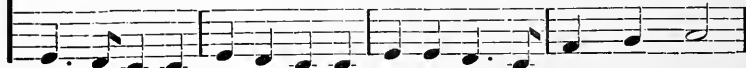
SILENTLY THE SHADES OF EVENING.

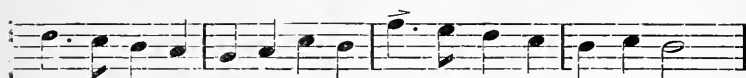
Ex. 58. KEY A₂

1. Si - lent-ly the shades of evening Ga-ther round my lowly door;
2. Liv - ing in the si - lent hours, Where our spirits on - ly blend,

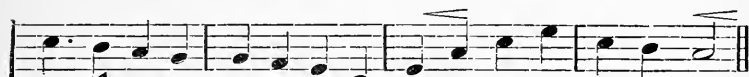


Si - lent-ly they bring be-fore me Fa-cies I shall see no more.
They un-link'd with earthly trouble, We still hop-ing for its end.





Oh, the lost, the un-for-got-ten, Tho' the world be oft for-got;
How such ho-ly mem'-ries cluster, Like the stars when storms are past;

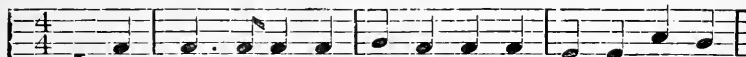


Oh, the shrouded and the lone-ly- In our hearts they perish not.
Pointing up to that far hea-ven, We may hope to gain at last.

THE SUN IS SINKING.

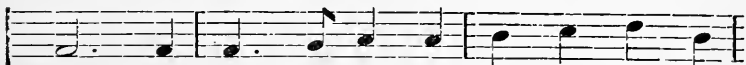
Ex. 59. KEY D \flat .

dim - in - u - en -

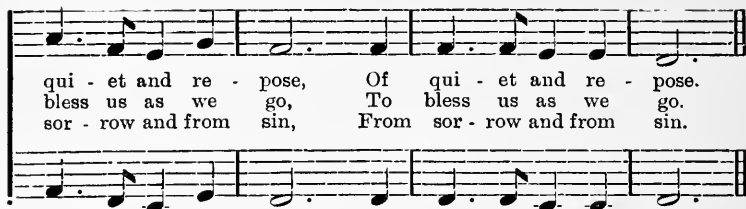


1. The sun is sink-ing in the west, The time for la-bour
2. The day has passed in peace and love; The fad-ing sunbeams
3. His love has watched our ear-ly days, Wher-ev-er we have

do.



goes, And slow - ly comes the hour of rest, Of
glow; Now let us look to Him a - bove, To
been; May He pro- tect our fu - ture ways From

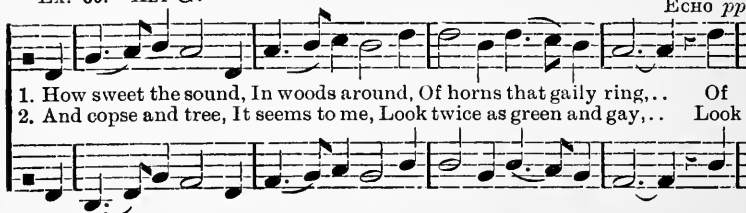


qui - et and re - pose, Of qui - et and re - pose.
 bless us as we go, To bless us as we go.
 sor - row and from sin, From sor - row and from sin.

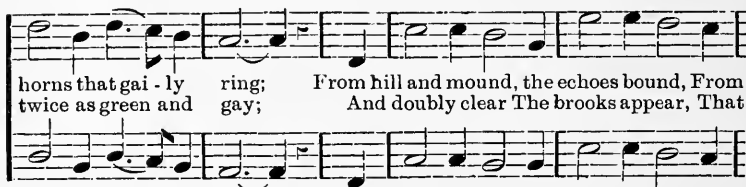
HOW SWEET THE SOUND.

EX. 60. KEY G.

Echo *pp*

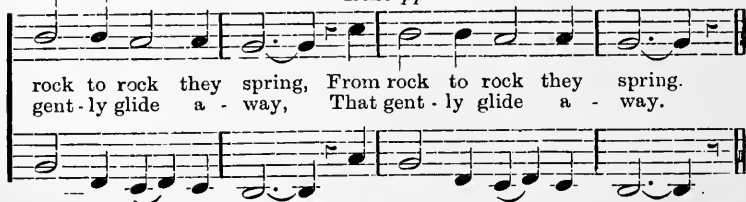


1. How sweet the sound, In woods around, Of horns that gaily ring,... Of
 2. And copse and tree, It seems to me, Look twice as green and gay,... Look



horns that gai - ly ring; From hill and mound, the echoes bound, From
 twice as green and gay; And doubly clear The brooks appear, That

Echo *pp*



rock to rock they spring, From rock to rock they spring.
 gent - ly glide a - way, That gent - ly glide a - way.

CLEAR AND COOLING LITTLE SPRING.

EX. 61. KEY D.

1. Clear and cool - ing lit - tle spring, O, you spark - ling,
 2. By your cool - ing stream we rest, Feel it stream - ing,

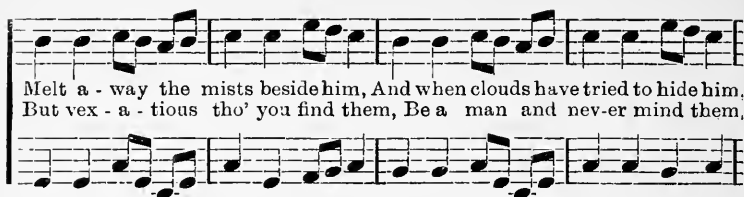
live - ly thing; O - ver peb - bles here you flow,
 through our breast; On we go with fresh de - sire,

There the flow'rs a - - - round..... you blow.
 Fan - cy we shall nev - - - er tire.


HAVEN'T YOU SEEN.

EX. 62. KEY A.

1. Haven't you seen the sun on high, Climbing through a cloudy sky,
 2. Lit - tle trou - bles of - ten rise, Bring the dew - drops in your eyes,



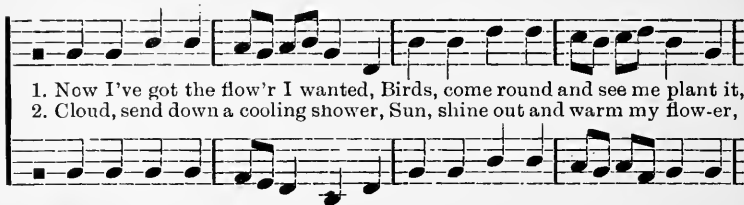
Melt a - way the mists beside him, And when clouds have tried to hide him,
But vex - a - tious tho' you find them, Be a man and nev-er mind them,



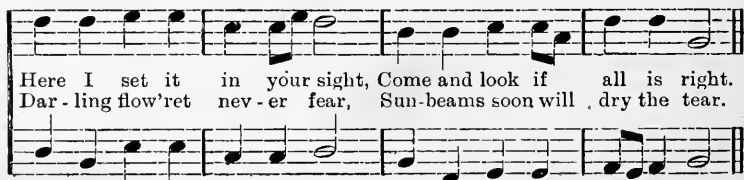
Sweep..... them, sweep..... them, sweep them from the sky.
Sweep..... them, sweep..... them, sweep them from your eyes.

NOW I'VE GOT THE FLOWER I WANTED.

Ex. 33.



1. Now I've got the flow'r I wanted, Birds, come round and see me plant it,
2. Cloud, send down a cooling shower, Sun, shine out and warm my flow-er,



Here I set it in your sight, Come and look if all is right.
Dar - ling flow'ret nev - er fear, Sun-beams soon will dry the tear.

Ex. 65.



KEY SIGNATURES.

The staff is always understood to be in the key of C unless marked otherwise. Pupils who have studied transition from the Modulator will understand that, when we wish to write a tune in the key of G, it becomes necessary to sharpen FAH of the *old* key, in order to have TE of the *new* key just a *little step* below DOH. Likewise when we change from the key of C to F we flatten TE to have FAH of the new key just a little step above ME. (See diagram at side). When a tune has to be written in the key of G, the sharp is placed on the F line, and every note on that line must be sung or played a semitone higher than in the key of C. This will not cause any difficulty to the Sol-fa pupil who will simply think of the note as TE.

s	C	d [!]	C	f
		B	t	B
f	B [?]			
m	A	l	A	r
r	G	s	G	d
				F [!] t ₁
d	F	f	F	
t ₁	E	m	E	l ₁
l ₁	D	r	D	s ₁
s ₁	C	d	C	f ₁

In the key of F a flat is placed on the B line, and all notes on that line are sung or played a semitone lower than in the key of C. Pupils will easily recognise that the note on which the flat is placed is FAH.

By studying the transitions on the Modulator it will readily be seen how the sharps or flats are successively added to form the signatures for the more remote keys. The following table gives the order of the sharp keys on the right, and the flat keys on the left of C, which requires no signature.

TABLE OF KEY SIGNATURES.

Read from centre, either left or right.

D^b A^b E^b B^b F C G D A E B

RULES FOR FINDING DOH.—The last sharp to the right is TE ; the last flat to the right is FAH—or the second last flat is always DOH.

Ex. 66.



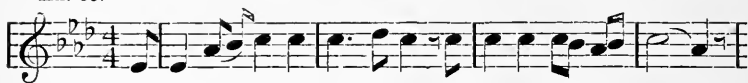
Ex. 67.



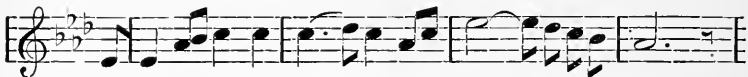


COME, BROTHERS, NOW THE TIME HAS COME.

Ex. 68.



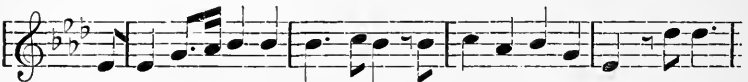
1. Come, brothers, now the time has come to win undy-ing fame,
2. Onward, then, bound heart to heart, Brothers lov'd we go,



To add new brighter lus - tre to brothers' glorious name.
With one accord we proudly shout de-fi - ance to the foe.



For-tune, fickle tho' she be, Smiles always on the brave...
A-cross life's trackless stormy sea, We hopefully set sail,....



And vic-t'ry ev - er fol-lows on where'er our banners wave, Hurrah!
Undaunted meet the raging waves, the lightning and the gale, Hurrah!

CHORUS.



Un-fur!! unfurl that banner blue! Oh, wave that flag on high! .



Loud let your conquering pæans ring, Our motto — Vic - to - ry!

FOURTH STEP.

When FA is sharpened it becomes FE, and when TE is flattened it becomes TA. A sharp or flat placed immediately before a note is termed an *accidental*.

An accidental affects all notes on the line or space on which it is placed, within the measure, unless contradicted by a sign called a *natural* (♮).

If a note has been raised a semitone, a natural will lower it to its original pitch; if it has been lowered a semitone, a natural will raise it to its original pitch.

EXERCISES IN TRANSITION.

IMPERFECT METHOD.

Ex. 69.

Ex. 70.

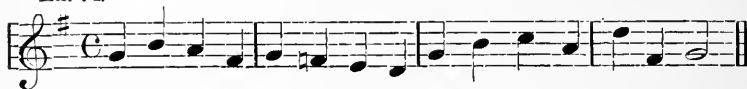
Ex. 71.

Ex. 72.

Ex. 73.



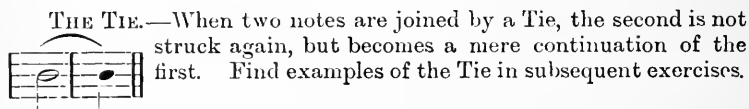
Ex. 74.



Ex. 75.



Ex. 76.



PARTING SONG.

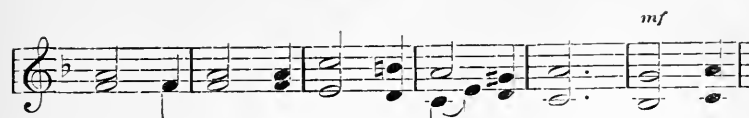
Ex. 77.



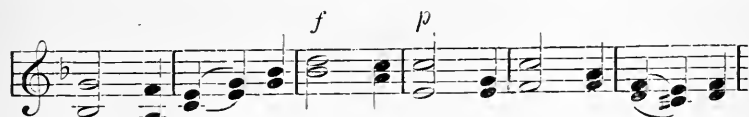
1. One more song and then we sev - er, One more
2. Sweet the mem' - ries that shall ling - er, Round this



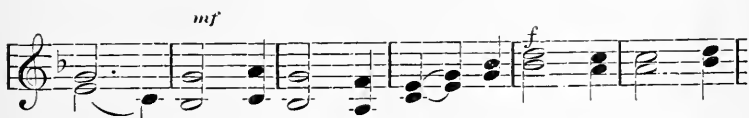
clasp of hands and then We must part, per-haps for .
 dear fa - mil - iar place, Mem - o - ries of song and



ev - er, Tho' we'll hope to meet a - gain; Life's great
sing - er, Tho'ts which time can-not ef - face, Faith - ful



school is now be-fore us, Tho' our train - ing here may
friends and dear com-pan - ions All we've known and loved so



end,.... May the same kind love be o'er us, Where - so -
well,.... Now has come the hour of part - ing, Now we



e'er our ways may tend, Where - so - e'er.. our ways may tend.
bid you all fare-well, Now we bid.. you all fare-well.

THE BEARDED BARLEY.

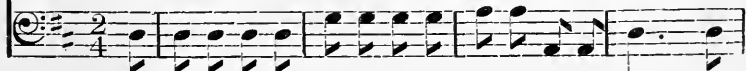
EX. 78.

MARY HOWITT.

H. W. FAIRBANK.



1. Come down into the harvest fields, This autumn morn with me; For
2. Bright o'er the golden fields of corn, Doth shine the golden sky; So
3. Come then into the harvest fields; The robin sings his song; The



FINE

in the pleasant autumn fields There's much to hear and see; On
let's be merry while we may, For time goes hurrying by; They
corn stands yellow on the hills, And autumn stays not long; They

yel-low slopes of waving corn, The autumn sun shines clearly, And 'tis
took the sickle from the wall, When morning dew shone pearly, And the
took the sheaves of corn away, They gather'd thus so ear-ly, A -

D.C.

joy to walk on days like this, A-mong the bearded bar-ley.
mow - er whets his ringing scythe, To cut the bearded bar-ley.
long the lane with rustling sound, Their loads of bearded bar-ley.

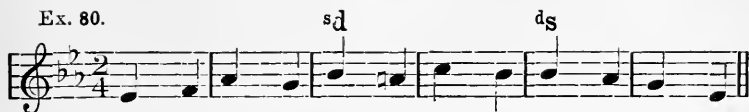
EXERCISES IN TRANSITION.

BETTER METHOD.

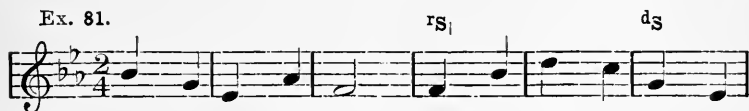
Ex. 79.

m_ld_s

Ex. 80.



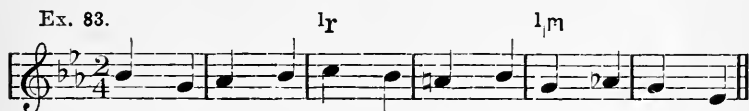
Ex. 81.



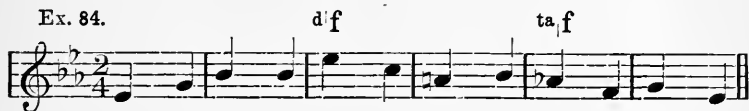
Ex. 82.



Ex. 83.



Ex. 84.

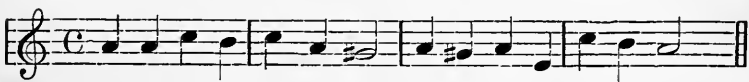


FIFTH STEP.

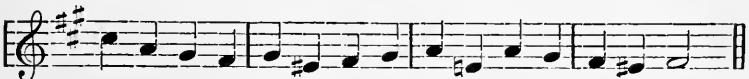
MINOR MODE.

SOH sharp is SE, and FAH sharp is BA.

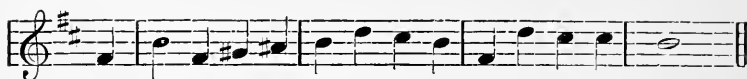
Ex. 85.



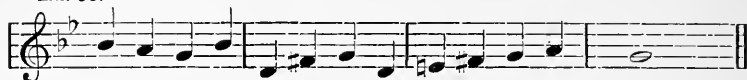
Ex. 86.



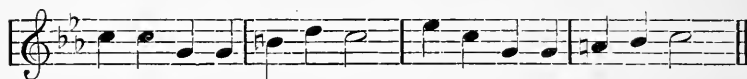
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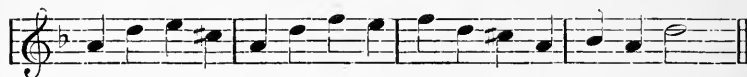
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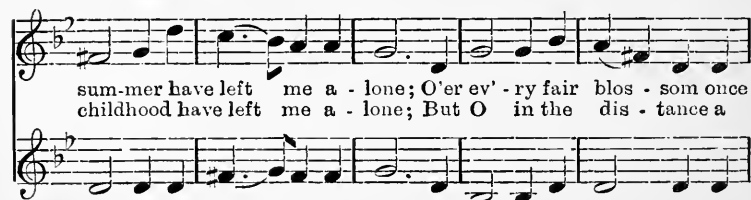
Ex. 89.



Ex. 90.



THE SAD LEAVES ARE DYING.

Ex. 91. *Plaintively.*

bloom - ing and bright, The frost spirit lays her cold fin - gers to-night.
fair land I see, Where those I have treasured are waiting for me.

THE DRY LEAVES ARE FALLING.

Ex. 92.

1. The dry leaves are falling, The cold breeze above Has stript of its
2. The songs - ters are vanish'd, In armies they fly To a clime more be-

glo - ries The sor - row-ing grove; The hills are all weep - ing, The
nig - nant, a friend - li - er sky; The thick mists are veil - ing The

field is a waste, The songs of the for - est are si - lent and past.
val - ley in white, With smoke in the valley they blend in their flight.

TRUE HAPPINESS.

Ex. 94. *Softly.* ♩ = 22.

1. Tell not of bow - ers where pleas - ure re - pos - es, O
 2. Tell not of streams of de - light ev - er flow - ing, From
 3. Tell not of climes where the skies are en - chant - ing, Where
 4. Ours be the bliss of the soul ev - er glow - ing, From

1. Tell not of sweets which the sense - es ad - dress;
 2. foun - tains which nev - er their wa - ters re - press;
 3. spring's ver - nal beau - ties un - ceas - ing - ly bless;
 4. heav'n in its pur - i - ty gra - cious - ly given,

1. Tell not of walks ev - er shad - ed with ro - ses; The
 2. Tell not of gar - dens where pure bliss is grow - ing; For
 3. Streamlet and grove that love's spir - it is haunt - ing, For
 4. Ov - er life's path - way a radi - ance now throw - ing, Made

1. soul is the seat of true hap - pi - ness.
 2. God is the source of true hap - pi - ness.
 3. heaven is the place of true hap - pi - ness.
 4. perfect, unchang - ing e - ter - nal in heaven.

SPRING SONG.

Ex. 95.

E. J. M.

1. Spring! 'tis the swell of glad - ness, We breathe that E - den
 2. These vis - ions warm the fan - cy, And wake the lyre of

word, And in the youth-ful bos - - om What pleas-ant tho'ts are stirr'd! Sweet
 mirth; But spring hath gifts more pre - - cious To bless the waiting earth, There's

thoughts of gushing fount-ains, Bright skies and blossomed trees, And
health up-on the breez - es, The glow of life they bear; And

soft green grass and vi - o - lets, And wild bird's mel-o - dies.
 look up-on the blossomed trees You'll find *hope's* treasures there.

MAKE YOUR MARK.

Ex. 96.

H. H. M.

1. In an of - fice do you toil? Make your mark! make your mark!
 2. Should opponents hedge your way Make your mark! make your mark!
 3. Life is fleet-ing as a shade, Make your mark! make your mark!
 D. C. In whatev-er place you stand, Make your mark! make your mark!

FINE.

Do you work up - on the soil? Make your mark!
 Work by night or work by day, Make your mark!
 Marks of some kind must be made; Make your mark!
 Work-ing with an hon-est hand; Make your mark!

In what-ev-er path you go, In what-ev-er place you stand,
 Struggle man-ful-ly and well, Let no ob-sta-cles op-pose;
 Make it while the arm is strong, In the gold-en hours of youth;

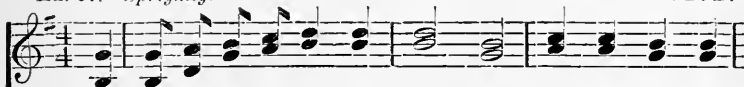
D. C.

Mov-ing swift, or mov-ing slow, With a firm and hon-est hand.
 None right shielded ev-er fell By the wea-pon of his foes.
 Nev-er, nev-er make it wrong; Make it with the stamp of truth.

THE NIGHTINGALE.

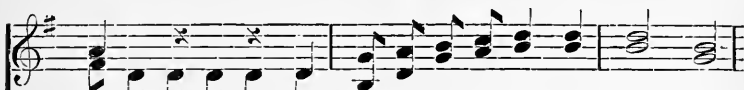
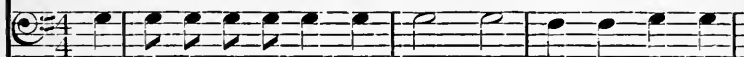
Ex. 97. *Sprightly.*

W. B. B.

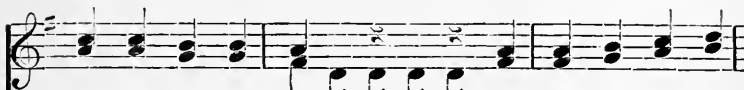
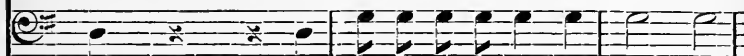


1. O, charming lit - tle night-in - gale, Say why you cease to
 2. All love thee here and o'er the sca, And tune - ful po - ets,

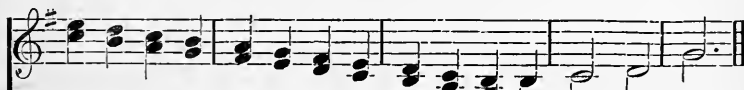
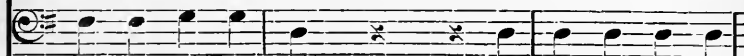
Ans. 3. Dear friend, for thee, and such as thee, I'd sing both day and



sing, why cease to sing. All love thee and acknowledge thee, The
 long, the po-et's long, Long, long ere you or I were born, Have
 night, both day and night ; For music is my vi - tal breath, And



sweet-est bird of Spring, the bird of Spring, But when I near thee
 named thee queen of song, the queen of song, And we who al - ways
 song my heart's de - light, my heart's delight ; But then I know the



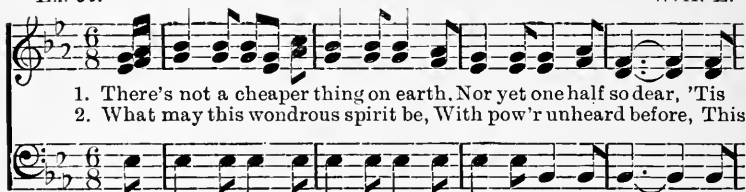
listning come, Then, naughty bird, thou'rt still and dumb, Thour't still and dumb.
 hold thee dear, A grate-ful song might sometimes hear, Might sometimes hear.
 sweetest song is tiresome when 'tis heard too long, When heard too long.



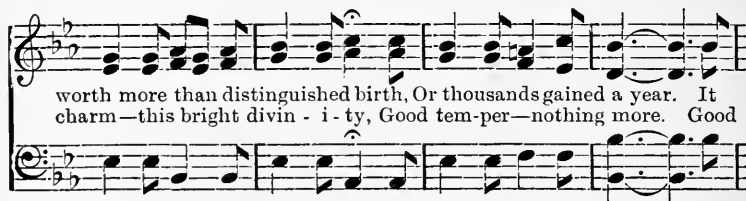
GOOD TEMPER.

Ex. 93.

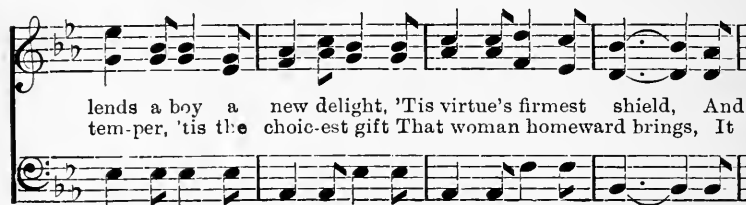
W. A. L.



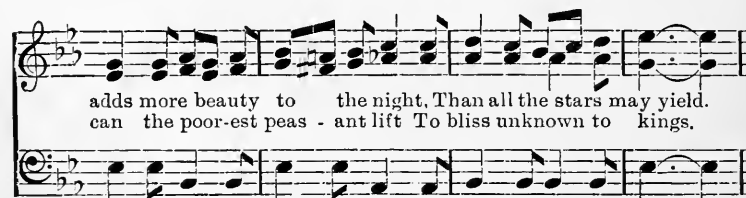
1. There's not a cheaper thing on earth, Nor yet one half so dear, 'Tis
2. What may this wondrous spirit be, With pow'r unheard before, This



worth more than distinguished birth, Or thousands gained a year. It
charm—this bright divin - i - ty, Good tem-per—nothing more. Good



lends a boy a new delight, 'Tis virtue's firmest shield, And
tem-per, 'tis the choic-est gift That woman homeward brings, It



adds more beauty to the night, Than all the stars may yield.
can the poor-est peas - ant lift To bliss unknown to kings.

GO TO WORK.

Ex. 99.

FRANK WATLAND.

1. It nev - er pays to fret or growl, When
2. For luck is work, and those who shirk, Should

for - tune seems our foe;..... The
not la - ment their doom,..... But

cres.
bet - ter bred will push a - lead And
yield the play and clear the way That

strike the brav er blow.....
bet - ter men have room.....

THE LOVED ONES AFAR.

Words by J. P. PLIMPTON.

C. C. C.

Ex. 100. *Moderately slow.*

1. When night winds are wail - ing Like spir - its in
 2. Wher - e'er they may wan - der, By land or by
 3. While life hath a pleas - ure, Or hope hath a

thrall; And death walks in dark-ness Thro' ham - let and
 sea, Thou Fa - ther of an - gels, We trust them with
 cheer, While the heart can feel kind-ness, Or sor - row a

hall, Kind an - gel of mer - cy, Wher - ev - er they
 Thee! Be Thou to earth's pil - grims The day-beam and
 tear, I ne'er can for - get them, Nor fail in the

cres

are, Watch o - ver the slum - bers Of loved ones a - far, Our
 star, The staff of the wea - ry, To loved ones a - far, Our
 prayer, That God will watch over The loved ones a - far, Our

rall.

hearts' dear - est treasures, the loved ones a - far.

EVENING PRAYER.

Ex. 101.

1. Je - sus ! ten - der Shep - herd hear me!
 2. All this day Thy hand has led me,
 3. All my sins I pray Thee par - don !

Bless Thy lit - tle lambs to - night !
 And I thank Thee for Thy care ;
 Bless the friends I love so well !

Through the dark - ness be Thou near me ;
 Thou hast clothed me, warmed and fed me ;
 Take me when I die, to hea - ven,

Watch my sleep till morn - ing light.
 Now I pray Thee hear my prayer.
 Hap - py there with Thee to dwell.

STAR OF THE EVENING.

Words by F. B. PLIMPTON.

Music arranged from the German.

Ex. 102. *mp.* *Slow, smoothly and flowing.*

1. Star of the eve - ning, Glo - ry on high.....
 2. Eyes that are watch - ing, Gaze up - on thee.....
 3. Day - star of glad - ness, When o'er the skies.....

Queen of the beau - ti - ful, Gem of the sky.....
 Eyes that are lov - ing - ly watch - ing for me.....
 Tem - pests and dark - ness sweep, Do thou a - rise!.....

Light of the trav - el - ler, Long - ing for rest.....
 Joy of the wan - der - er, Ev - er - more shine!.....
 And when faith fail - eth us, Light of the blest,.....

rall. p

Ev - er - more peace - ful - ly, Glow in the West.....
 Smil - ing I gaze on thee, Smile thou on mine.....
 Shine on our wan - der - ings, Guide us to rest.....

rall. p

YE MOUNTAIN LANDS, FAREWELL!

Ex. 103. *Andantino.*

J. R. THOMAS.

p

1. The sha - dows gent - ly fall..... On mos - sy dale and
 2. Dear haunts of bird and bee,..... O, may we meet a -

p

dim.

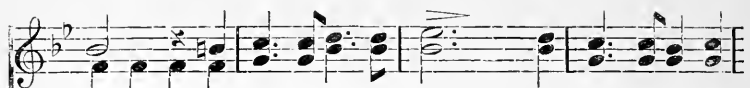
hill;.. The birds to slumber call,.... The bree - zes now are
 gain;.. Farewell to brook and tree,.. Fare - well to hill and

On leaf and flow'r. have laid their
 Keep watch ye fays, O guard them

p

still, On drooping leaf, and flow'r The fays have laid their
 glen, Keep watch and ward, ye fays, O guard your trea - - sures
 On leaf and flow'r, have laid their
 Keep watch ye fays, O guard them

p



spell ; (How sad), how sad the parting hour !
 well ! (And we), and we will hymn your praise, } Yè mountain lands, fare-



well, How sad, how sad the
 well, fare-well! fare-well! And we will hymn, will



parting hour!
 hymn your praise. } Yè mountain lands, farewell! fare-well! fare-well!

LIGHTLY WE SAIL.

Ex. 104. *Allegretto.*



1. Light - ly we sail, Fann'd by the gale, Down our
 2. Haste thee, my queen, Time flies, I ween, 'Tis thy
 3. Here no a - larm Break-eth the charm, Smooth the



own lov'd stream;..... In our green boat,
fav - 'rite hour;..... Sink thee to rest,
wa - - ters flow;..... Guard we our queen,

Safe - ly we'll float, * And sing, And sing to the
On beau - ty's breast, O haste, O haste thee, our
Robed in her green, As down, As down our lake

moon's ear - ly beam. Light-ly,..... Light-ly, Light-ly,.....
own fai - ry flow'r, }
gay - ly we go. }

Light-ly. Light-ly we sail,..... Fann'd by the

gale, Light - ly we sail,... Fann'd by the gale.

* A figure 3 placed over or under three notes of the same kind, means that the three shall be sung in the time of two, or to one beat.

GOD SAVE THE QUEEN.

Ex. 93.

1. God save our gracious Queen, Long live our noble Queen, God save the
 2. Thy choicest gifts in store, On her be pleased to pour, Long may she

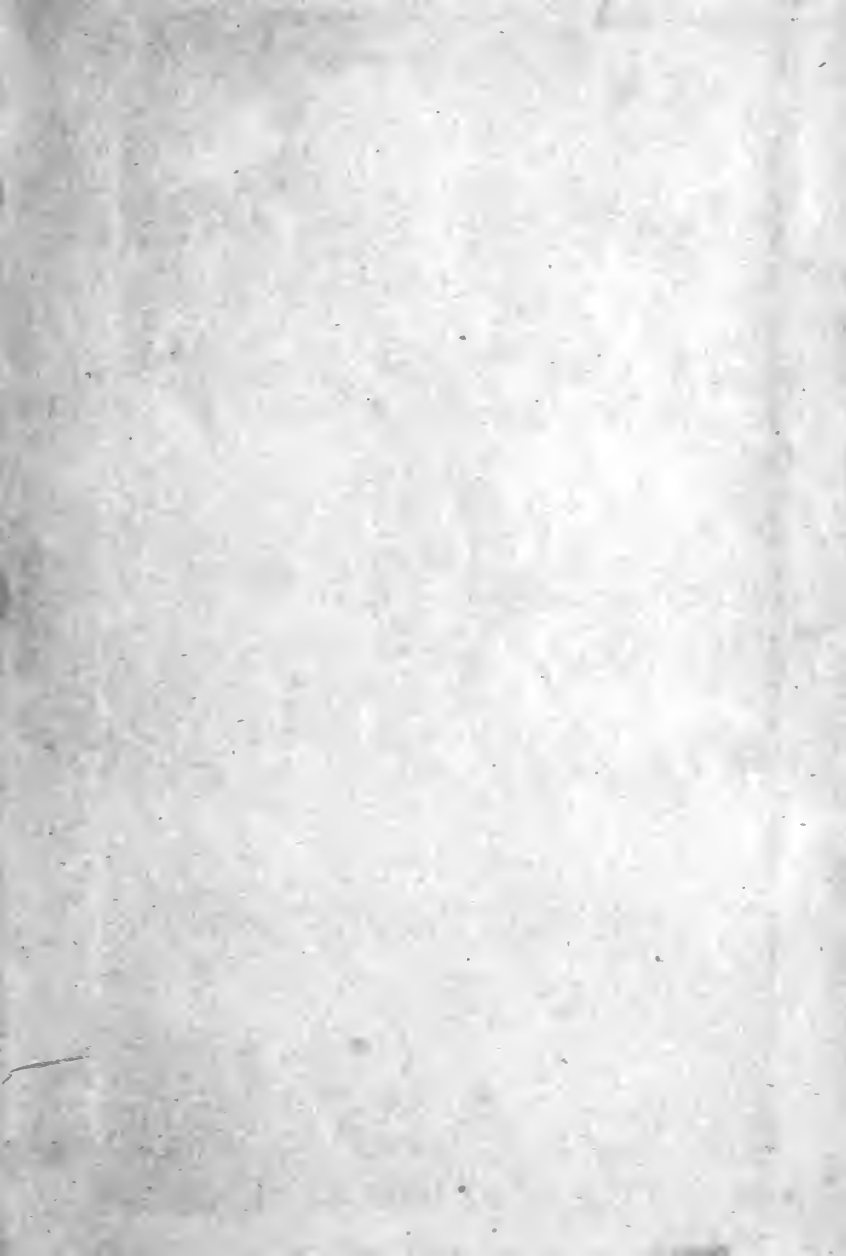
The first system of musical notation for 'God Save the Queen'. It consists of a treble and a bass staff, both in 3/4 time and with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Queen. Send her vic - to - ri - ous, Hap py and glo - ri - ous,
 reign. May she de - fend our laws, And ev - er give us cause,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Long to reign o - - ver us, God save the Queen.
 To sing with heart and voice, God save the Queen.

The third system of musical notation, which concludes the piece. It features a final cadence in both staves. The lyrics are written below the staves.









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